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VOLUME XXVIII

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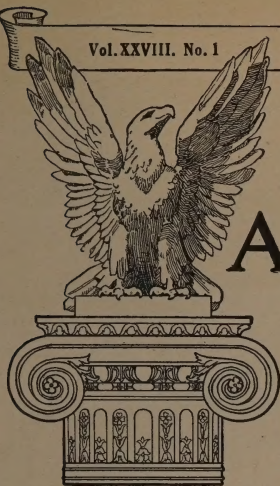
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Key to letters found after the name of the Architect indicating the class of building they are responsible for. A-apartments; B-banks; C-country houses; CC-Country Clubs; D-city dwellings; E-churches; F-factories and warehouses; G-gardens; H-hotels; I-interiors; L-libraries; M-monuments; O-offices; P-public buildings; R-restaurants; S-colleges and school houses; T-theatres.

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' THE ' ARCHITECTURAL RECORD



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APPROACH TO BREAKFAST PORCH FROM THE GARDEN—
B. VAN H. SCHULTZ RESIDENCE.

Short Hills, N. J.

Wilson Eyre, Architect.



A CHARMING HOUSE AND GROUNDS

Residence of B. van H. Schultz, Esq.

WILSON EYRE, Architect

(Photos by JULIAN BUCKLY)

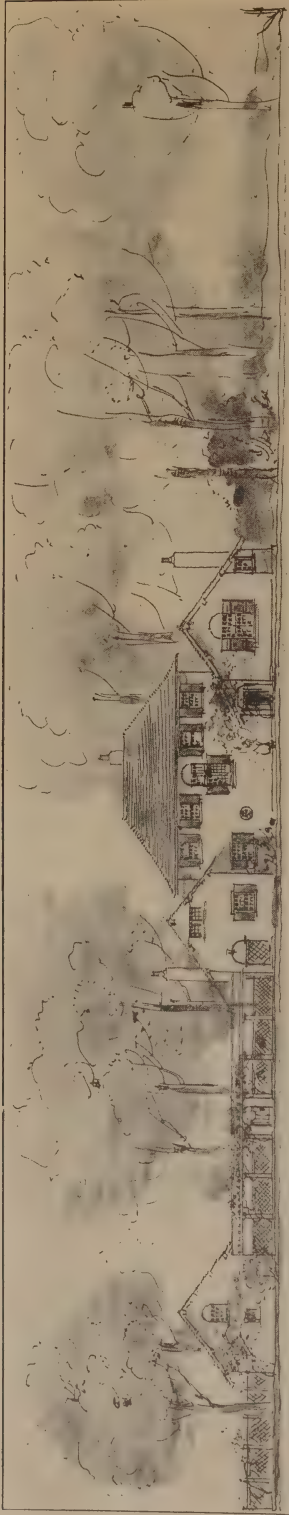
An increasing number of very genuine personal successes are being made by architects, not merely because they have designed conspicuous buildings, but because their work is absolutely their own and is so recognized. That their personal style, however, is different, the one from the other, is emphatic and unmistakable. Their work is characterized by the right kind of integrity and distinction. They exercise a profound influence upon the architecture in their vicinity by affording desirable models for inspiration and by educating a small but influential part of the public in a better understanding of the rights and responsibilities of an architect in relation to his client.

Whether any particular house is a great success depends, somewhat, upon conditions, including a happy inspiration on the part of the designer. American domestic architecture in its later development shows a closer approach to the goal of consummate design. The average American business man brings a much more liberal group of ideas to the building of his house than he once did and his architect, in consequence, is better able to do himself justice.

The architect chosen because the client is attracted to him by a genuine admiration of his past achievements and who strengthens this admiration after personal acquaintance and confidence should have an incentive to do his best work, and we find many examples, including the house published herewith, to prove that the architect so chosen does do excellent work.

To this end it can be clearly pointed out that improvement in American domestic architecture can be helped by the popularization of the works of the better American architects. Knowledge of the work of leading architects will help us to discriminate intelligently between the good and bad and between a good building of one type and an equally good example in another style.

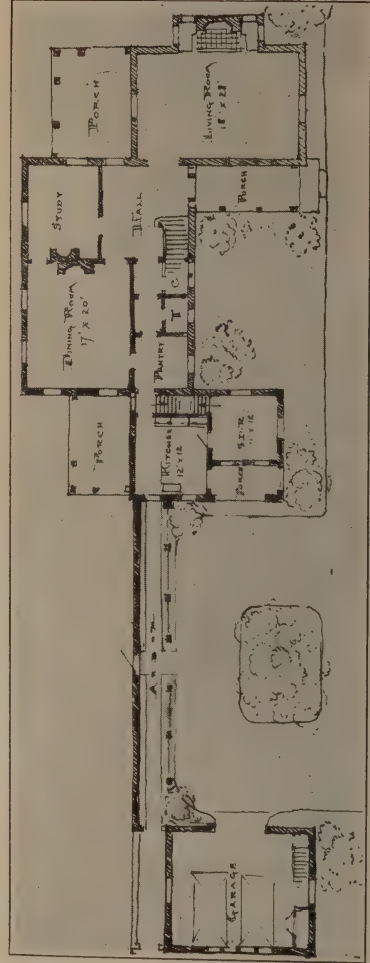
In the residence of Bernard van H. Schultz, Esq., at Short Hills, N. J., we see the personal success of Mr. Wilson Eyre as an architect. This is distinctly an "Eyre" house, original and well suited to the surroundings and to the requirements of the clients. The site presented unusual difficulties and also unusual opportunities. The first thought, perhaps, was



Short Hills, N. J.

THE ARCHITECT'S FIRST STUDY—B. V. H. SCHULTZ RESIDENCE.
(Reduced photographically from a 1-16-inch scale sketch.)

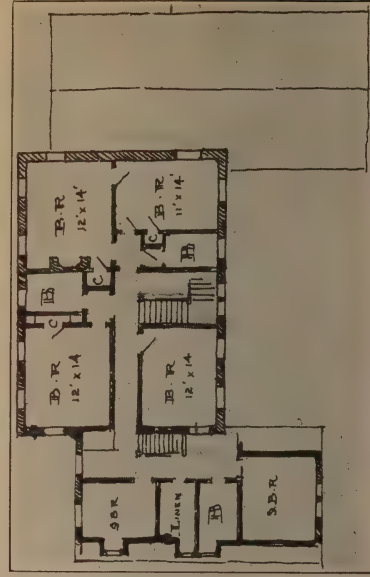
Wilson Eyre, Architect.



First Floor Plan.

B. V. H. SCHULTZ RESIDENCE.

Short Hills, N. J.



Second Floor Plan.

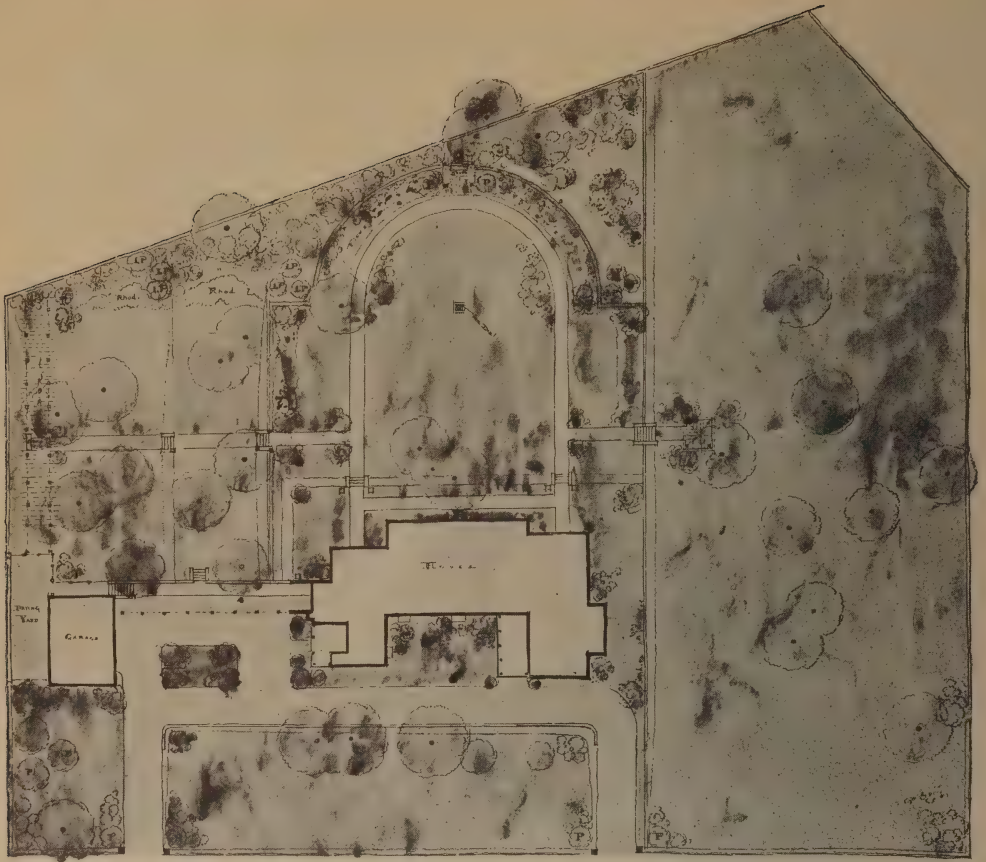
Wilson Eyre, Architect.



PERSPECTIVE VIEW—B. V. H. SCHULTZ RESIDENCE.

Wilson Eyre, Architect.

Short Hills, N. J.



GARDEN PLAN—B. V. H. SCHULTZ RESIDENCE.

Short Hills, N. J.

Wilson Eyre, Architect.

to place the house on the high position of the ground, but this idea was abandoned and the architect was most fortunate in having a client who was prepared to meet him more than half way in his ideas. Much to the amusement of the neighborhood, a hole was dug in the side of the bank and the house built into it. The grading was then graduated from this point, making the various terraces necessary and, we think, most attractive. This was by no means the least expensive method of developing the property, but the results obtained fully warranted this way of doing the work.

The general massing of the house provides for a central building of two and a half stories, with two wings. The right wing is one story high, while the left wing is devoted to the servants' quar-

ters. A garage in keeping with the general scheme is located on the property line.

The main portion of the house includes a large hall running across the entire length, the study and dining room.

The living room, hall, study and dining room all open into the garden through a loggia at each end of the building.

The living room has been designed to meet the peculiar needs of the clients. It is one story high carried up into the roof. The walls are covered to a partial height with old wainscoting, the upper decorative panels and ornamental ribs of which were found in an old monastery near Venice. The plain lower panels and base are of new work carefully scraped and toned to match the old. The ceiling and walls above wainscot are



VIEW FROM UPPER TERRACE—B. V. H. SCHULTZ RESIDENCE.
Short Hills, N. J. Wilson Eyre, Architect.



VIEW FROM LOWER PERGOLA—B. V. H. SCHULTZ RESIDENCE.



ENTRANCE FRONT—B. V. H. SCHULTZ RESIDENCE.

Short Hills, N. J.

Wilson Eyre, Architect.



THE GARDEN WALL AND LOWER TERRACE—B. V. H. SCHULTZ RESIDENCE.

Short Hills, N. J.

Wilson Eyre, Architect.



Short Hills, N. J.

SOUTH PORCH—B. V. H. SCHULTZ RESIDENCE.

Wilson Eyre, Architect.



Short Hills, N. J.

SERVANTS' WING—B. V. H. SCHULTZ RESIDENCE.

Wilson Eyre, Architect.

rough plaster of light brown tint, carrying out the true slope of the roof rafters.

In the rear of the house, overlooking the garden, is the study. Rather unique bookcases are built out into the room. The door finish is built to face of bookcases, making the trim project into the room with a cornice over the top. The published drawing and photograph show clearly the mantel and wall treatment on

is, perhaps, particularly interesting. A decorative painting was procured and worked into the designs, as shown, and the facing tiles are old ones from Holland and tone well with the room color. A breakfast porch opens off this room, commanding a view of the garden, which is reached by a terrace.

The pantry and kitchen are in the servants' wing together with the servants'



ELEVATION FACING GARDENS—B. V. H. SCHULTZ RESIDENCE.

Short Hills, N. J.

Wilson Eyre, Architect.

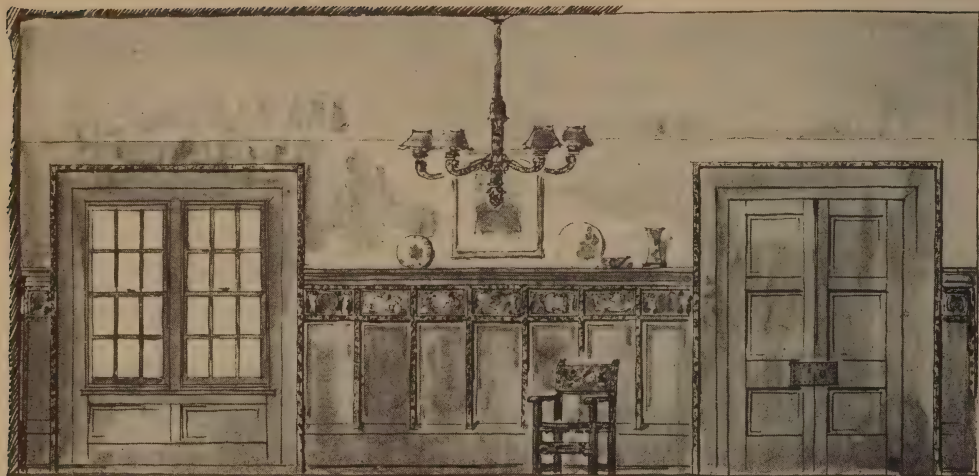
one side of the study. Under the mantel shelf is an old cherub head obtained by Mr. Eyre in Florence. The facing is in Mercer tiles.

The dining room is large for a house of this size, but so designed as to be in excellent scale. The woodwork is of pine, painted several coats, then tinted and wiped off, leaving the darker color only in the depth of moulds, etc. The wall is tinted a soft green. The mantel

dining room, ice chest room and rear porch.

The bedrooms, baths and servants' rooms are on the second floor.

The land is divided into four terraces. On the upper one is a grove with small fruit gardens, with a rough cedar summer house overlooking the garden below. The second terrace contains the formal garden, with sun dial and summer house. The third level is a lawn



ARCHITECT'S SKETCH FOR LIVING ROOM—B. V. H. SCHULTZ RESIDENCE.

Short Hills, N. J.

Wilson Eyre, Architect.



LIVING ROOM—B. V. H. SCHULTZ RESIDENCE.

Short Hills, N. J.

Wilson Eyre, Architect.



ARCHITECT'S SKETCH FOR DINING ROOM—B. V. H. SCHULTZ RESIDENCE.

Short Hills, N. J.

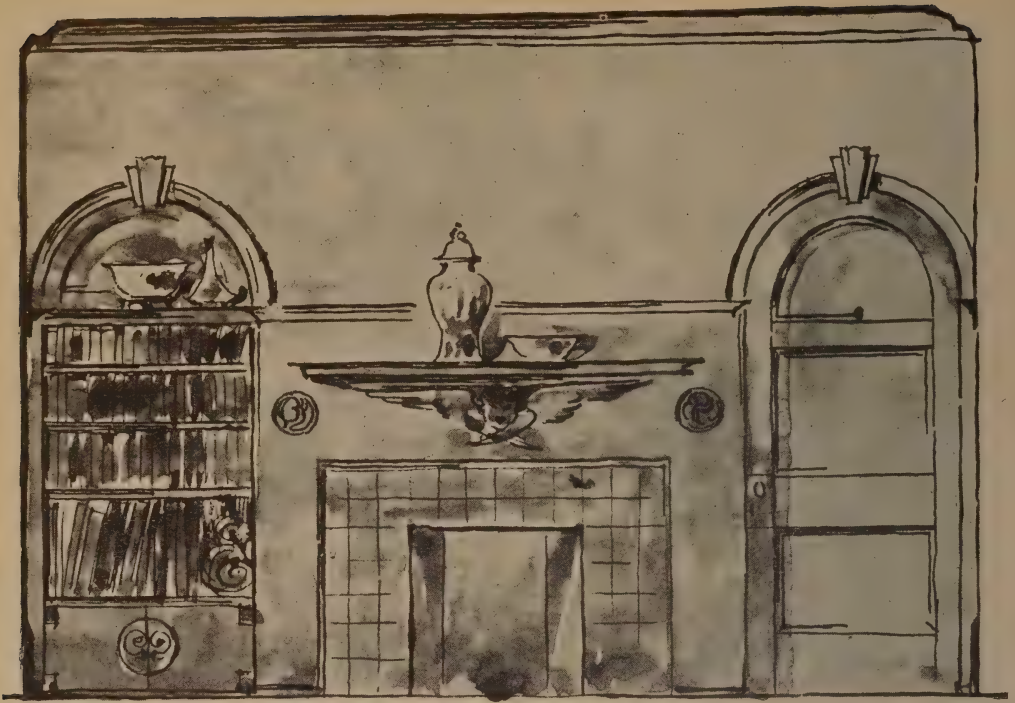
Wilson Eyre, Architect.



DINING ROOM—B. V. H. SCHULTZ RESIDENCE.

Short Hills, N. J.

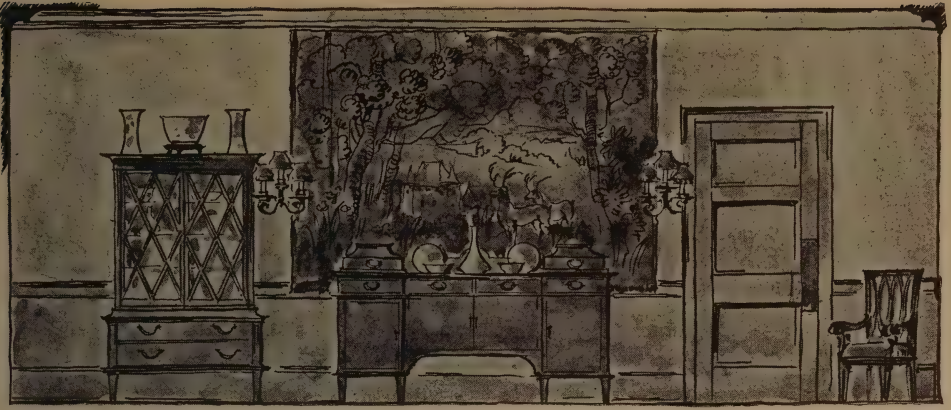
Wilson Eyre, Architect.



ARCHITECT'S SKETCH FOR STUDY—B. V. H. SCHULTZ RESIDENCE
 Short Hills, N. J. Wilson Eyre, Architect.



STUDY—B. V. H. SCHULTZ RESIDENCE.
 Short Hills, N. J. Wilson Eyre, Architect.



ARCHITECT'S SKETCH OF DINING ROOM—B. V. H. SCHULTZ RESIDENCE.

Short Hills, N. J.

Wilson Eyre, Architect.



ARCHITECT'S SKETCH OF HALL—B. V. H. SCHULTZ RESIDENCE.

Short Hills, N. J.

Wilson Eyre, Architect.

sheltered by large trees and the fourth terrace contains a pergola acting as a boundary to the property.

The garden is separated from the street by a stucco wall with an arbor on the street side by which the garage is connected to the house.

It must be noted that the house throughout has been specially detailed, not a single opportunity having been missed to make the house individual. The lighting fixtures are all in good taste and in keeping with the design.

The shutters on the ground floor level are especially interesting. They are made of small board sheathing on battens with very small louvres in the central portion.

They are painted green, the roof, eaves, etc., a soft dark brown, and the stucco a very faint suggestion of color, toning with the brown roof.

The material used in the construction of the house is brick, covered, as mentioned, with stucco free from ornamentation.

The reader will find by a close study of the drawings and photographs published that the house has the happy merit of looking like the architects sketches and that it may be classed among the successes in recent domestic architecture. It is, we believe, a correct inference from this showing that the standard is slowly but steadily improving.



A BIT OF DETAIL—B. V. H. SCHULTZ RESIDENCE.

Short Hills, N. J.

Wilson Eyre, Architect.

ADDITIONS TO CHICAGO'S SKYLINE

A Few Recent Skyscrapers

PETER B. WIGHT

Chicago is sometimes spoken of as the birthplace of the skyscraper, but a newspaper correspondent has recently said that he found twelve-story buildings in Genoa one hundred years old—and they were inhabited buildings, not towers. Other newspaper writers are continually speaking of the wonderful height of the Singer Building and the Metropolitan at New York, but neither of them is a genuine "skyscraper." They only happen to have towers of greater height than any before attempted in connection with buildings. The Metropolitan Building has only ten stories above the street grade, counting in a mezzanine floor.

If Chicago is not the birthplace of the "skyscraper," it is the first city in which office buildings for renting purposes, ten, twelve and fourteen stories in height were built. New York was close second, and has long since surpassed Chicago both in height, number and cost of office buildings. And Chicago is not jealous.

After the three-hundred-foot-high Masonic Temple was built in Chicago, New York commenced to build higher ones, and has been doing so ever since. But they have never been popular at Chicago, except with the promoters and investors who have been able thereby to get double and treble use of the land they stand upon at the expense of their neighbors' light. I have yet to see a new skyscraper erected between two old ones in that city. It is "first come first served," and "devil take the hindmost," and the hindmost must get what income he can from his little old building, on land supposed to be equally valuable. The general opinion among the best-educated architects of Chicago (not including, of course, the three or four who have linked their fortunes with commercialized promoters) is that the high building is not only a disfigurement of the general design of the city, which it is now hopeless to efface, but that it prevents that dif-

fusion of patronage which would distribute the work into many hands, by which it could be better done; also that it is a deterrent to urban expansion. Several attempts have been made by municipal ordinances to restrict the heights of buildings in Chicago, and all have resulted in failure. To-day the height is "restricted" to 260 feet above the grade. There have been several previous restrictive ordinances. In one the limit was made 130 feet. Then it was changed to 155 feet at the behest of a politician who wanted to build to that height, after which it was changed back to 130 feet, and several were erected under that restriction. One of these parties wanted to add more stories and secured a change of the limit to 260 feet. The building went up. Since that time three well-known buildings have been built to exceed that height, though the building permits were given for plans showing a height of 260 feet only. Yet no one has protested, and the ordinance is a dead letter. No attempt has ever been made by the building department to enforce the law against these violations, because every good lawyer knows that the courts would assert the right of every property holder to build as high as he wants to, as long as he builds safely and does not interfere with the rights of any other person.

Several years ago, when the movement was started to raise the limit of height to 260 feet, interested citizens sought the influence of the Illinois Chapter of the Institute in opposition. But the Chapter, in a formal communication to the City Council, put itself on record as being opposed to skyscrapers on artistic as well as politic grounds but as being also opposed to any restrictions by law, for the reason that it could be changed at any time by the City Council, or would be violated at will without remonstrance.

So, practically, Chicago is in the same

position with respect to this matter as New York. The question of safety of foundations has been settled by the use of wells filled with concrete carried down to hard-pan or rock, and the later improvements in fireproofing have made it possible to make buildings above ground even more safe than before.

In the earlier Chicago skyscrapers the steel skeletons were generally filled in with brick or terra-cotta walls, and carried little ornament. The New York architects tried to give them "style" by piling up the "orders" of architecture and introducing many horizontal bands to try and reduce the effect of height. Some monstrous apparitions, with great overhanging cornices, were the result. Horrid blank brick walls on the backs and sides towered in the air, with little prospect of their being concealed by adjoining structures. The Chicago architects did not fall into this error. They had no money to waste on these elaborate fronts, so they began to study the proper effects. Instead of using strong horizontal lines, except at the top and bottom, they accepted the situation and made the vertical lines more prominent. The first two, three or four stories were treated as a design to be seen from the street only. These, clubbed together, formed a strong base from which the vertical lines of the piers covering the steel uprights started. Then the topmost stories, using generally one less than at the ground for the purpose, were joined together in a unique design. This upper part was given more elaboration than the lower section, and was without a massive cornice, often without any projecting cornice. The treatment was usually called "the base, shaft and capital style," and was accepted all over the country as the best type of design for high buildings yet discovered. The Chicago buildings were also free from any attempt to use the "orders," so-called. But Eastern architects sometimes conceived the idea of using the whole upper section of several stories as a complete architectural order. This gave the effect of a classical building hoisted up into the air on long stilts. Then a few Chicago architects who look to the East for ex-

amples brought this fashion back to Chicago, with the result that several Chicago buildings are thus disfigured.

Another method of treating the exterior design of such buildings has attracted little or no attention from writers who have endeavored to discuss before the public this evolution in design for high buildings. One firm of Chicago architects took advantage of the fact that the vertical steel supports of the exterior are spaced the same as those for the interior to omit intermediate piers in the exterior walls and thus reduce the number of windows. This made the windows much wider than their height. The result was that the windows furnished dark horizontal *masses*, taking the place of narrow horizontal *lines*. The effect was remarkable, whether the windows were placed in a smooth wall or between emphasized piers. Of this, the Marquette Building is the best example of the first method, and the Champlain Building of the second, both designed by the same architects—Holabird & Roche. Another example of this effect is in the store of Carson, Pirie, Scott & Company by Sullivan. Yet, notwithstanding the fine effect of these buildings, Chicago has recently erected skyscrapers with windows so multitudinous as to make them resemble dovescotes rather than buildings.

In an article that recently appeared in "Notes and Comments" in this magazine, entitled "The Crown of the Skyscrapers" (May, page 431), the subject of cornices for such buildings was ably discussed. Chicago has all of the kinds referred to and some of the style therein commended. Every fair-minded person, after reading it, must come to the conclusion that no high building ever needs a projecting cornice to shed water free from the walls of the building, and that every narrow street is practically darkened still more by heavy cornices; furthermore, that a projecting cornice on a high building not only darkens the street, but its soffit only can be seen from the street level, and if this cornice is not at the top it cuts off the view of the uppermost stories from the street, and the street from the windows of these stories.

Hence, it has no *use*. If of no use, how can it have *beauty*? What every street and every building needs is a *skyline*, and the skyscraper, of all buildings, demands and is entitled to a skyline. At-

tention has already been called in these papers to the value and beauty of the skylines of some of D. H. Perkins' "School Houses" (Architectural Record for June), and in all of these cases they



THE NEW CITY HALL.

Chicago, Ill.

Holabird & Roche, Architects.

The darker part on the left is part of the Cook County Court House. The addition of the City Hall completes the original design covering an entire city block. The dimensions are 374 ft. on La Salle and Clark Streets, and 314 ft. on Randolph and Washington Streets. The height above street grade is 218 ft.

have been gained by simple means. A law forbidding projecting cornices could be sustained on constitutional grounds.

The skyscrapers illustrated herewith are the latest creations of Chicago architects, some of them just approaching completion, and all erected within the last year. They are not selected with any motive of appreciation, but as historical records of the present-day condition of the art. They show plainly that there has been little or no progression in the development of design applied to commercial high buildings, or buildings for any purpose in the design of which the architect has had occasion to grapple with this serious problem, which is always before us. They seem to suggest that the lessons that have been learned in the Schiller, the Marquette, the Champlain and the McClurg, Mandel and the Carson-Pirie, Scott stores are forgotten. As a whole, they are mainly imitations of the work of Eastern architects.

The new City Hall is nearly completed. Some ingenious practicable schemes have been carried out in it, but it does not add anything to the original part erected for the county government, except by its overpowering massiveness. It now even more effectively overpowers and dwarfs all the surrounding buildings, and does not encourage owners of adjoining private property to attempt to compete with it. The new Sherman House, which fronts upon the Court House square (no longer an open square in any sense of the word), and by the same architects, is now about half way up. It will be possible to observe the effect of difference of scale very soon. The main purpose of the design of the city and county buildings has often been expressed in public. It was to erect an eleven-story building, with stories much higher than those recently provided in office buildings and much less in height than those previously and erroneously incorporated in public buildings, so that it would not look like a skyscraper. This has been done by doubling the scale of the exterior mask, and thereby minimizing the fenestration. But this has been done with inconsistency, because the second and third story windows only are clubbed to-

gether, and those over them at the corners are made the natural size, which makes them look like embrasures in the bastions of a fortress. This and other inconsistencies mark the failure of the attempt to solve a high-building problem by attempting to conceal its height behind an exaggerated mask. The view given shows the new part facing on La Salle Street.

Only half a block from the City Hall is the new La Salle Hotel, by the same architects. It is far superior to the City Hall, but so different that no comparison is possible. It is the first building of the kind in which the prevailing "fashion" in hotel building in the Eastern cities has had its introduction at Chicago. Heretofore the Great Northern, the Auditorium and the Congress have been distinctively Chicago buildings, independent in plan, construction and design, adapted to the business requirements of the Middle West and eminently convenient, comfortable and profitable. But in the La Salle, the Blackstone and the Sherman, now in course of construction, we see the encroachment of those ideas in hotel building and architecture, recently prevalent in New York, as exemplified by the Knickerbocker and a few others. This is the tendency to luxury and high life, which, however, does not concern the masses and is of interest mainly to those who are able to pay for it, as well as those others who cannot afford it, but whose aim in life is to ape the habits of the very rich. They are in the domain of fashion, which has no legitimate part in architectural evolution.

The Blackstone Hotel is far superior to the others mentioned, as it is an attempt to localize and introduce some originality in a conventional style. It is no wonder, therefore, that it has been awarded the gold medal of the Illinois Chapter as the most successful architectural undertaking of the last year in the State of Illinois by Illinois architects. As this will be the subject of another article in this magazine, it is entitled here to only the briefest mention.

It has been a subject of regret among Illinois architects that no representation



THE LA SALLE HOTEL.

Chicago, Ill.

Holabird & Roche, Architects.

of the new University Club House appeared in the last exhibition of the Architectural Club; otherwise it would have been a close, if not successful, competitor for the medal. But it is a condition of the award that the only buildings eligible are those which are in some way exhibited.

The Blackstone Hotel, on the corner of Peck Court, the McCormick Building, on the corner of Van Buren Street, the People's Gaslight Building, on the corner of Adams Street, and the University Club, on the corner of Monroe Street, all being on northwest corners and facing on Grant Park, may be seen in per-



Michigan Boulevard, Chicago, Ill.

HOTEL BLACKSTONE.

Marshall & Fox, Architects.

spective from one point in the park. They demonstrate that Michigan Boulevard has been the most improved of all the streets of Chicago during the past year. The roadway has been widened, and the sidewalks on the west side of the street are now thirty feet in width. The new McCormick Building at the

Van Buren Street corner, opposite the Chicago Club, is a building for renting purposes, and the whole upper part is devoted to offices. Its architecture is not calculated to attract remark. If there is beauty in simplicity, here it is. But there certainly is very little design. The whole building, with its multitude



THE MCCORMICK OFFICE BUILDING.

Michigan Boulevard, Chicago, Ill.

Holabird & Roche, Architects.

of apparently little windows, reminds one of the Corn Exchange Bank and Office Building erected two years ago. The three lower stories are faced with granite, and all the walls above are of a dull-colored Roman pressed brick.

Continuing northward from this point past a few small and ancient buildings, once considered as prominent ones, and the most ancient of all for Chicago, the Stratford Hotel, which now looks very odd among its tall neighbors, and across Jackson Boulevard past the huge Railway Exchange and the diminutive-looking Thomas Orchestra Hall, we come to the Pullman office building, now twenty-five years old, on the corner of Adams Street. On the opposite corner from the Pullman is the Peoples Gaslight Company's office building, only one-half of which is completed and occupied. This is the largest building erected during the past year, except the City Hall. The new Gas Building and the old Pullman Building have the Art Institute for nearest neighbors, the center of which is opposite Adams Street. The Institute, as is well known, is located in Grant Park, where it superseded the Exposition Building of ante-World's Fair days, by the grace of Montgomery Ward, the "watchdog of the lake front," and the City Council of Chicago.

Until the Gas Building is completed, we will not be able to judge of its full effect except by the details of the north half. The part now under construction is, however, a duplicate of that which is finished, and when it is completed it will be impossible to secure a photograph of the whole building from any near point of view on account of the interference of the Art Institute. The illustration given is from a photograph taken from the new terrace lately erected around the Art Institute, on the south side of which will be erected Lorado Taft's Fountain of the Great Lakes. Adjoining the Gas Building, on the north, is seen the Municipal Court Building, and next to it the new Illinois Athletic Club. Then across Monroe Street is the corner of the University Club, and beyond it the Chicago Athletic Club. In the distance looms up the Montgomery

Ward Tower, from which the "watchdog" can scan the whole lake front when his duty impels him to do so.

When completed, the Adams Street corner of the Gas Building will be a repetition on both streets of the most distant bay shown in the illustration. The whole Adams Street front will be a repetition of the Michigan Boulevard front. There will be ten granite columns on Michigan Boulevard and eight on the Adams Street front. These columns are of polished granite, forty-six inches in diameter, and their shafts are twenty-six feet high, rising through two stories. They are monolithic polished granite, without entasis, and have Ionic capitals and bases. They do not carry either of the front walls of the buildings, but are set up for purely decorative purposes under the walls, after the polished granite third story and all the terra cotta facing above that story has been set. The entire front walls, except about twenty feet at each corner, are supported on steel cantilevers, occupying the height of the third story, connected with the interior steel frame and resting on a row of steel stansions a few feet back of the lines of the exterior walls, which take the weight of the front walls above the second story. To accomplish this the steel uprights and horizontals of the third-story front, which support the granite facing of the story, are hung from the cantilevers at the line of the fourth-story floor. As this suspended steelwork was partly in place before the photograph was taken, the cantilevers, with their bracketing, are concealed from view. The granite shafts of the first and second story weigh $26 \frac{6}{10}$ tons each. They have a cross-section of 12.04 feet, which, multiplied by 750, which is the average resistance of granite to crushing per square foot in tons, according to Trautwine, shows that their ultimate resistance to crushing is 9,030 tons. With a factor of safety of six, each one should be able to carry safely a weight of 1,505 tons. I do not know whether or not this is the weight of the superstructure over each column, but in the Pullman Building, across the way, a large part of the Adams Street

front is carried on polished granite columns which are two feet and four inches in diameter, and by the same rule have an ultimate strength of 3,207 tons and a safe carrying strength of 534 tons each.

the expensive cantilevers. There is only one danger in fireproof buildings to be apprehended from the use of granite, and that is *fire* from a contiguous building. But this building fronts on a park, and



OFFICE BUILDING OF THE PEOPLE'S GASLIGHT AND COKE CO.
Michigan Boulevard, Chicago, Ill. D. H. Burnham & Co., Architects.

The walls are of solid brick, and the building is nine to ten stories high. This sets one wondering if these columns under the Gas Building could have carried the wall above them without the use of

the fireproof Art Institute is too far away to do any damage, even if it ever could be burned.

Above the third story the exterior is faced with speckled terra cotta, which



Steger Office Building.
Wabash Avenue, Chicago, Ill.
Marshall & Fox, Architects.

is a very good match to the granite used below. In the seventeenth, eighteenth and nineteenth stories the steel stansions of the exterior walls are faced with terra cotta, finished as engaged columns. They are three stories high, while those at the ground level are two stories high. In the twentieth story the plain ashlar wall appears again, being coincident with the ashlar facing of the corner bays; then the terra cotta cornice for the whole building occupies the twenty-first story, and is finished with a serrated cresting. All of this terra cotta is a close match in appearance to the granite.

The effect of the fenestration is shown on the illustration, and from the point of view taken it is not easy to understand that these narrow openings in a low-storied building are windows. But they *are* windows, coupled together with a small terra cotta pier between.

The apparent uselessness of wasting effort and money in attempting to give architectural effect to skyscrapers in certain localities has been illustrated in the attempt to get a photograph of the new Steger Building, on the northwest corner of Jackson Boulevard and Wabash avenue, to illustrate this article. If a building cannot be photographed as a whole, it follows that it cannot be seen as a whole. The Steger Building can hardly be said to front on Wabash Avenue. It fronts on the Elevated Railroad structure, which carries the trains of four railroads. The only point of view from which most of it can be seen is the window of any car going north on the west track, about three hundred feet away. The photographer was left to his own devices. He secured a lodgment for his camera on the fire-escape of a building on the opposite side of Wabash Avenue. Then he took two negatives with his widest angled lens and tried to match the prints. But he failed. One of them only is here given, with his apologies. This proves that the owners and architects were justified in producing such a plain and unpretending structure. They have given to the passerby some very refined and appropriate shop fronts and a cornice effect that is interesting when seen from the upper windows of buildings a block distant, and that is all. But they have used in every part of the exterior nothing but enameled terra cotta, and have bid for cleanliness, if nothing else.

The Steger Building is used as a piano salesroom and for offices.

THE EVOLUTION OF ARCHITECTURAL ORNAMENT

V.

Ornament with a Foliage Basis. The Gothic School of the European Continent

G. A. T. MIDDLETON, A. R. I. B. A.

The Romanesque and Gothic foliage ornament upon the continent of Europe, while it synchronised with that of Great Britain, differed from it materially in inspiration and in local characteristics, while if we except Italy and Spain where Gothic art was an exotic, we find that there was no marked difference of type or motive once the English Channel was crossed. It may be said at once, however, that the rule already laid down that the 13th century foliage was that of spring, while that of the 14th century represented summer, and that of the 15th century, autumn, was observed and was carried even further in some respects than in England. The entirely different spirit with which this sequence was adopted, and the universal acceptance of the same spirit in continental examples of similar date, seem to have been due to the general condition of the people. This is as might be expected. England, isolated by the sea, was at peace within itself for several centuries, and free to develop village communities and an agricultural population, living in isolated cottages or small villages clustered round a country church and with no attempt at fortification. The life was free and pastoral. The churches were served mainly by secular priests, while those priests who were attached to the monastic orders also lived quiet and peaceful lives, having their houses either in the great towns, where their abbeys formed the future cathedrals, or else completely isolated in the country. On the continent of Europe the conditions were very different; there was constant warfare, constant raiding; the unprotected village was a practical impossibility; the populace was compelled

to live in walled towns. Warfare was the rule rather than peace, and the great cathedrals rose within walled cities, as the churches belonging to a community and served by secular priests, and were not growths of a monastic system. These remarks apply more particularly to the early periods, but they are sufficient to show that there was good reason why English carvers should find their inspiration more directly in natural foliage than the carvers of France and Germany.

During the Romanesque period there were two traditional influences at work in Europe, and, from what has been already said, it will be recognized that these were likely to be strongly felt. Throughout the districts which had been under Roman sway at a much earlier date—that is, along the trade route passing northwards up the Valley of the Rhine into Germany and again along the similar route which passed from Italy westwards across the Riviera and then northwards into France—there is a great deal of Romanesque carving which is closely allied to the Roman and Byzantine. Two examples are given, each from the extremity of one or other of these routes. Fig. 103 shows an almost pure Corinthian capital from the Martin Kirche at Brunswick, which is about as far as the influence of the Rhenish trade route extended. It will be noticed that there are two rows of acanthus leaves, but that the volutes terminate with trefoil leaves and that the rectangular outline of the stone from which the capital has been cut can be clearly traced in the upper portion of it. This may be remarked as by no means an isolated example, but as typical of a large amount of work, such as is to be found over a

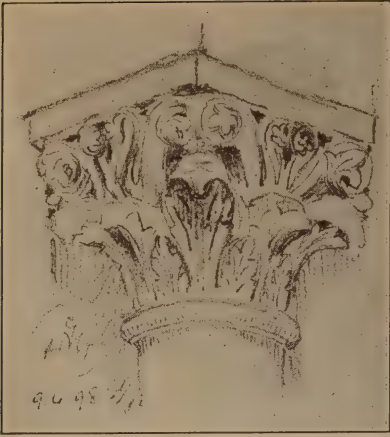


Fig. 103. Martin Kirche, Brunswick.

territory of considerable length but narrow in width, extending almost to the Baltic in a directly north line from the Alps. It has already been referred to in the second chapter of this series, one of its most western examples being illustrated in Fig. 48, which showed two capitals in the wall arcade of the north transept of Laon Cathedral—one of which does not differ very greatly from the present example, while the other displays a similar arrangement of the leaves without serrations and with the tips curled over into a tight knot.

Fig. 104 is an illustration of the same true Romanesque influence as found at the extremity of the French trade route, in the Church of St. Sauveur, at Dinan

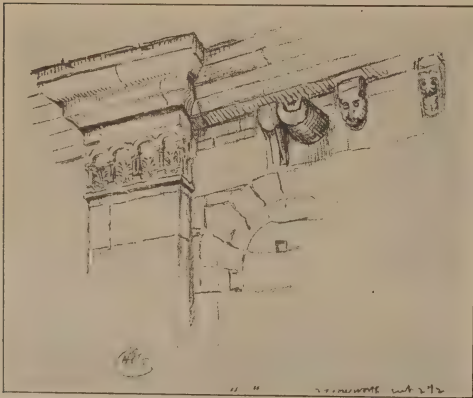


Fig. 104. Romanesque Cornice, C. 1000 A. D., St. Sauveur, Dinan.

in Brittany. The acanthus leaves are here as perfectly of Roman type as they are at Brunswick, but the district was reached by a different route.

While this Romanesque type of ornament was in general use along the two trade routes mentioned and in the districts controlled thereby, there was quite a different influence at work along the coast—that of the Scandinavian pirates who, as Anglo-Saxons, had made England their principal home, but also occupied a great part of the northwestern



Fig. 105. Holy-Water Stoup, Notre Dame, Chalons-sur-Marne.

coast line of France. The ornament due to this influence was most of it devised upon a lineal basis and will consequently be dealt with later on, but there was a good deal in England and along the coast of France into which foliage was introduced, the influence of the type occasionally crossing that of the Romanesque. It is generally known as Norman, and an example is given in Fig. 105, now forming a holy water stoup in the Church of Notre Dame at Chalons-sur-Marne. The stems are in-

tertwined and the foliage is of a branching trefoil character, though intermingled with leaf terminals which show that the Anthemion motive was recognized by the workers. There is a combination of types consequently in this example, such as is by no means uncommon, and it will be recognized that all types were now, at the end of the 12th century, tending towards a foliage treatment.

The next development can be clearly seen in the several capitals of the double north aisle of St. Hilaire, Poitiers, illustrated in Fig. 106. Some of these capitals are almost purely Corinthian, but the nearest and the largest in the photograph show fewer leaves upon the bell, and these are curled over at the tip, still to a certain extent suggesting the volute of the Corinthian capital. What is being reached is something very like the broad leaf capitals of the Oratory Chapel in Dover Castle already illustrated in Fig. 83, which, as said in connection therewith, was really French rather than English, the development being as now indicated. In France, on the other hand, the Scandinavian type, as illustrated in Fig. 105, was never developed.

The influence of the Romanesque is still seen, however, in many examples, and appears in divers manners. The broad leaf, for instance, is found in two tiers in the angle capital from the Porch in the Templar's Church, Laon, illus-

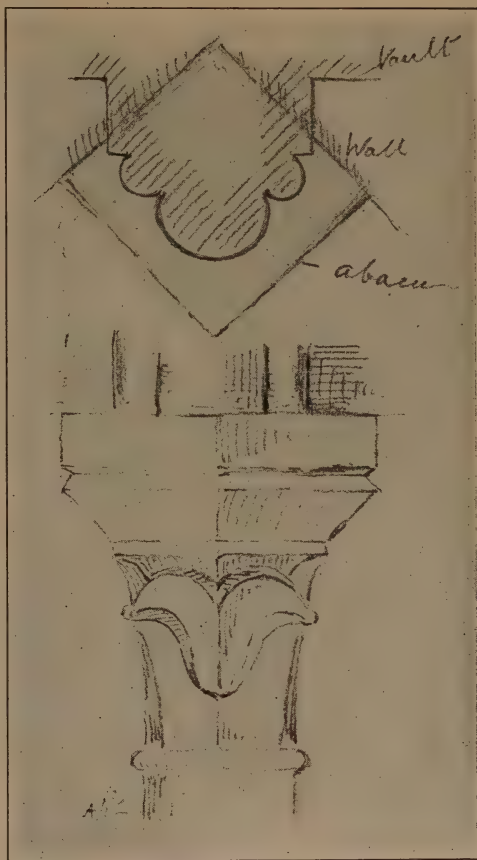


Fig. 107. Angle Capital and Vault Rib of Porch to the Templar's Church.



Fig. 106. The Double North Aisle. St. Hilaire, Poitiers.

trated in Fig. 107, in which a good deal of other carving is almost identical with that found in the well-known Norman church at Barfreston in Kent; the similarity being so marked that it is even possible that the same mason was employed,—the distance between the two places not being really great, the intervening sea being no great obstacle if it be remembered that at the time now being discussed England was in very close touch politically with the continent. Again in Fig. 108 there is an illustration of a type quite frequently met with, where there are as many rows of leaves as in a normal Corinthian capital. Each leaf curls over at the point and is without serrations. This occurs as far west as Lisieux in Normandy, in a church



Fig. 108. Cap in Choir Arcade.
Lisieux Cathedral.

which has pointed arches and is of a generally 13th century form; it is in fact the typical early 13th century capital of France, the leaf being that of the hart's tongue fern which has not yet opened, belonging to a period when the arches were pointed, when tracery was used, and when, in contradistinction to English work, the columns were generally single cylindrical shafts and the mouldings were of a Romanesque type, consisting of little else than large rolls at the angles of the various rectangular blocks of which the arches were built up. It will be noticed how very different this work is from the English capitals illustrated in the last chapter, and that even at Lisieux where English influence was considerably felt.

When the advance took place and the foliage became more natural towards the latter part of the 13th century, it was developed out of the broad leaf in the way indicated in Fig. 109, which is an entirely typical capital from Soissons

Cathedral. It is as perfectly indicative of French work of its date as the capital from Westminster Abbey already illustrated in Fig. 86, is of the English. There are no slender stalks with clusters of leaves and these leaves intertwining, but instead there are broad leaves rising from the necking and just opening at the points. It is spring foliage, but with a difference; it represents the broad fern leaf opening out; it is best known as the "crocket" cap; and the leaf hooks, or crockets, are arranged in regular ranges. Leaves of a similar character are only found in England in rare examples, though a complete series can be recognized in the wall arcade round Westminster Abbey, when about one in every three is of this description, suggesting the idea that there was one French mason amongst the Englishmen engaged upon the work.

Even here, upon the coast of France, English influence might be expected to

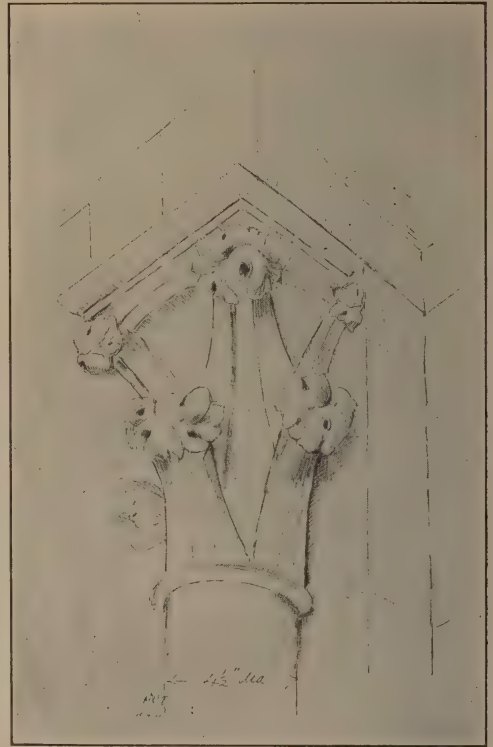


Fig. 109. Typical Capital, Soissons Cathedral.



FIG. 111. STRING ROUND APSIDAL TRANSEPT UNDER GALLERY, SOISSONS CATHEDRAL.

be felt, and where the trefoil leaf was more developed we find, as in the capital in the Knights' Hall at Mont St. Michel shown in Fig. 110, that the arrangement was formal in character. Examples such as these, however, are of considerable rarity, and so too are scrolls such as that shown in Fig. 111. from Soissons, though where these occur they are always of considerable size and boldly executed, reminiscent in their curves of the scroll work of Roman times rather than of the freedom of the Gothic—and tightly curled in the leafage. Where these long scrolls occur, set in hollow mouldings, they always have an extremely rich effect, their simplicity and power being perhaps better suited to their position than the delicate English work would be, for they are almost always placed at some distance from the eye. Examples of such scrolls as they occur upon a flat surface are illustrated in Fig. 112, which shows the jambs of the north door of the west front of Rouen Cathedral, the Romanlike scroll on the left being developed into the purely Gothic one upon the right, with its leaves carried across the tendrils so as to bind them together. This doorway is a fine example of French carving of its date, with half Romanesque, half crocket capitals, and some very wonderful pierced foliage in the outer and the third of the arch rings—retaining the rectangular

outline of the stone, and yet so cut as to be almost detached from its substance.

During the early years of the 14th century there was not much building work accomplished in France owing to political causes; for the country was overrun again and again by the English, and building never flourishes during times of war. Only in the northeast

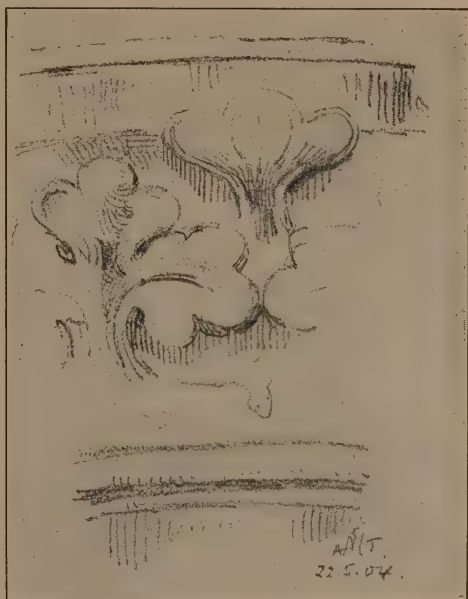


Fig. 110. Portion of Leaf Capital. Knights' Hall, Mont St. Michel.

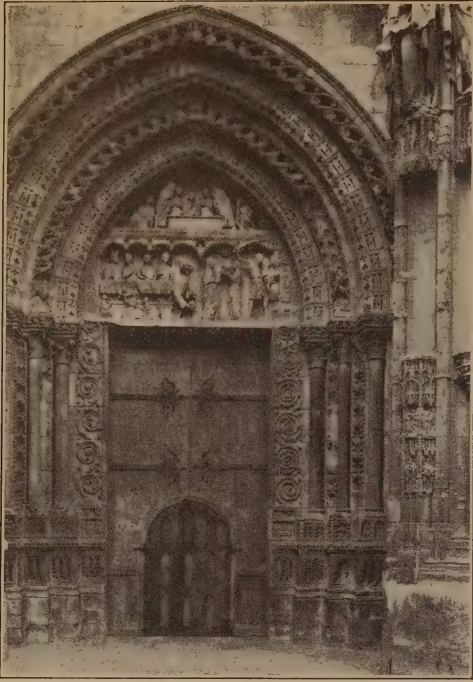


Fig. 112. North Door, West Front.
Rouen Cathedral.

was there comparative peace, and it is only there where architectural development took place. Examples of foliage carving of this date are consequently so rare that it is difficult to lay down any rule, and it would be impossible to do so if we had not the English work for guidance. In the interior of the west front of Reims Cathedral, however, and also in the western-most capitals of the same building, foliage carving is to be found which is of almost the same date as that in the chapter house of Southwell Minster referred to in the last chapter, as can be well seen in Fig. 113. The undercutting is not so deep as in the English work, but the foliage is of precisely the same natural character, though here it is confined within rectangular panels. It will even be noticed that the same leaves are represented as at Southwell; it is almost as if one of the English carvers who had been engaged there had subsequently found his way to Reims.

Fig. 114 represents a capital from the Church of St. Alpin, at Chalons-sur-

Marne, which is of a slightly later date, more like the English work of about the year 1330. The whole bell of the capital is covered with large vine leaves, amongst which the grapes appear though the stem is hidden. It is late summer foliage, just such as we should find in England at this time, perfectly natural in form.

From this date for some thirty or forty years it is impossible to trace any further development, the period corresponds with that of some of the most destructive warfare ever known upon the European continent, to be followed by the "Black Death" in 1349. We have already seen that the effect of this was very serious in England, but it was even more so in France. On the revival of the country and the recommencement of building work, however, the effect of war is seen in a new way. Recent writers upon the subject trace the rise of the French "flamboyant" phase of Gothic architecture to the fact that a considerable number of Englishmen must have been left behind in France as prisoners



Fig. 113. Wall Carving, Interior of West Front.
Reims Cathedral.

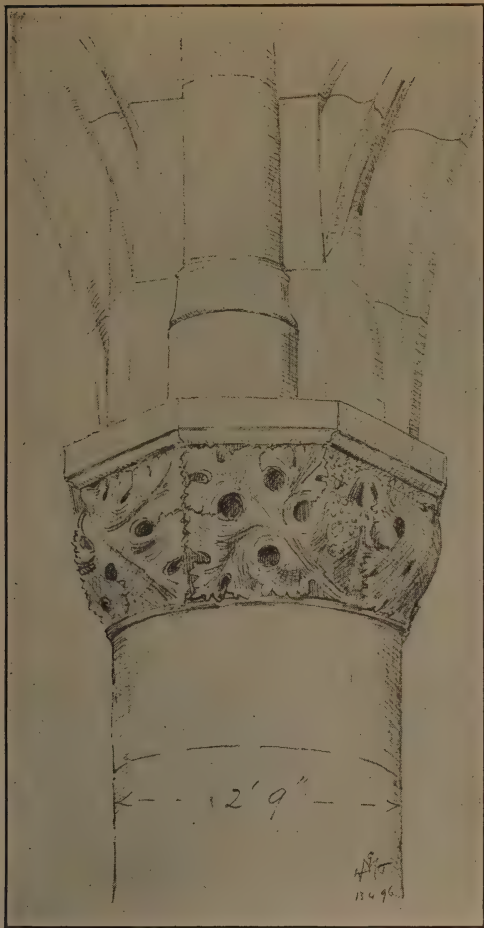


Fig. 114. Capital in Apse.
St. Alpin, Chalons-sur-Marne.

of war or invalids. Their influence is seen most markedly upon the tracery and the mouldings, but surely it is to be recognized also in such foliage as the thistle carving on the west front of Tours Cathedral, a small fragment of which is illustrated in Fig. 115. Here we have all the freshness of the English 14th century carving, with its crisp outline and deep undercutting, combined with the general inclination to use autumnal foliage which was becoming universal in the 15th century. The stalk is still fairly covered with the leaves, but it can be perfectly well traced, and it is also old and gnarled. Even the thistledown also appears, as a sure indication of late

work. There is, in fact, a large amount of carving of this description to be found, not in one district only but spread over the greater part of France, particularly where it had been overrun by the

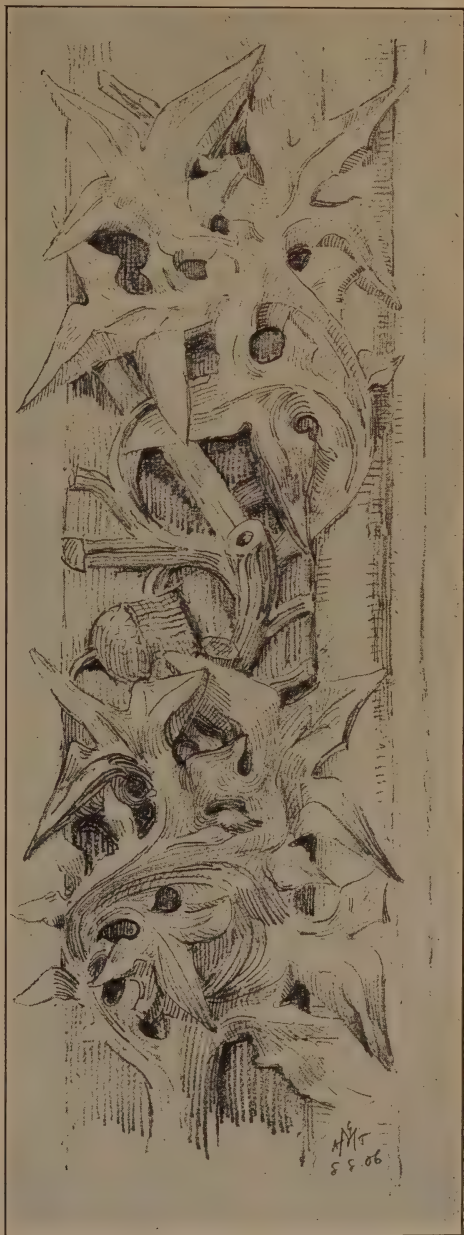


Fig. 115. Thistle Carving, North Door,
West Front, Tours Cathedral.

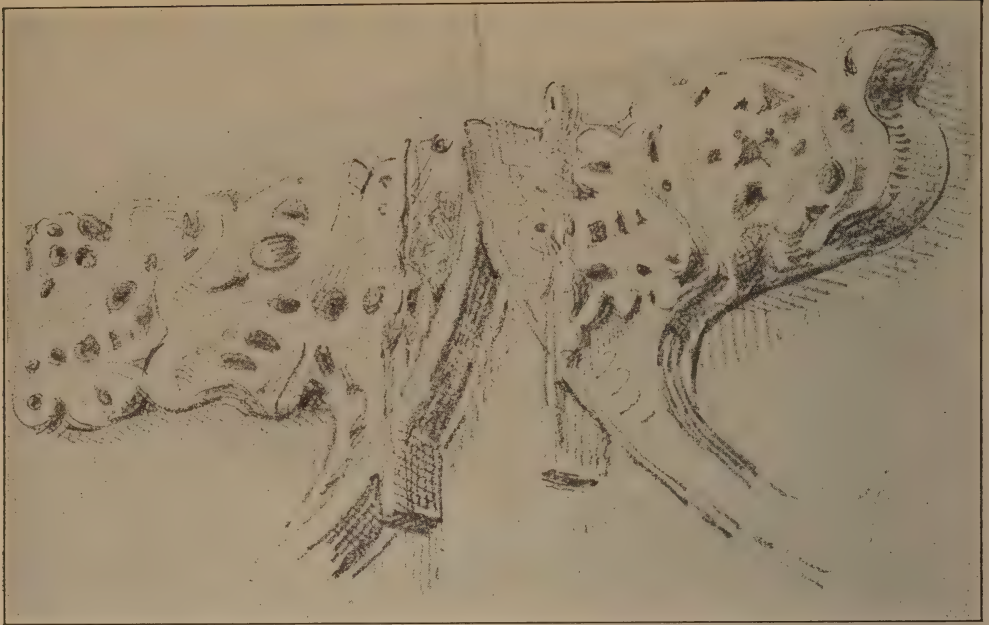
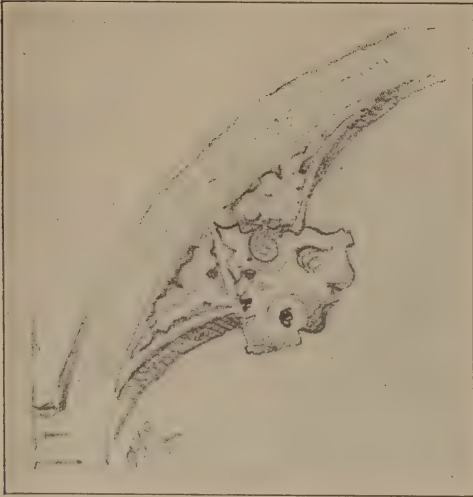


FIG. 116. CANOPY TERMINAL, ST. SAUVEUR, DINAN.

English a generation previously; that is, from the north of the Seine, right through the whole district of the Loire and into Poitou and Anjou. It was, of course, controlled more or less by the available material. The example shown in Fig. 116, perhaps a trifle later in date than the last, was executed in granite

and consequently shows a type of workmanship in which effect was obtained without high finish, and to a large extent by drilling deep holes down from the surface, while another somewhat later example, shown in Fig. 117, but carried out in a hard limestone, again displays crispness of outline with the finish car-

Fig. 118. Wood Crest.
Maison François I., Abbeville.Fig. 119. Crocket over West Doorway.
Antwerp Cathedral.

ried to as great perfection as such a material would permit. In this case the leaves are quite detached and of the latest autumnal character, not so much conventionalized as ragged, like the detached fallen leaves of late autumn time. This example occurs in the courtyard of the Hotel de Ville at Abbeville. Another small example from the

a good deal of the work which was carried out in the low countries at that date, but with a somewhat English outline as compared with what was generally found in France at the same time.

As the 15th century drew towards its close, and at the opening of the 16th century, the carved foliage of France went a step further than in England—



FIG. 117. CROCKET AND FINIAL TO ARCHWAY IN THE COURTYARD OF THE HOTEL DE VILLE, ABBEVILLE.

same town is illustrated in Fig. 118, but this time the material employed is wood. It may be somewhat interesting to compare this illustration with Fig. 99, which was just as typical an example of English woodwork of a simple kind. Another somewhat fine example of practically the same date is the crocket over the west door at Antwerp Cathedral shown in Fig. 119; it is typical of

except in such isolated examples as the choir stalls in Henry VIIIth Chapel, Westminster, already described. The late dying leaf of winter rather than of autumn, such as is illustrated in Fig. 120, appeared quite frequently, and even the bare bough of winter, shown in Fig. 121—a sketch of niche canopy in the south doorway of Beauvais Cathedral—was not entirely uncommon.



Fig. 120. Crocket to Canopy over North Doorway, Beauvais Cathedral.

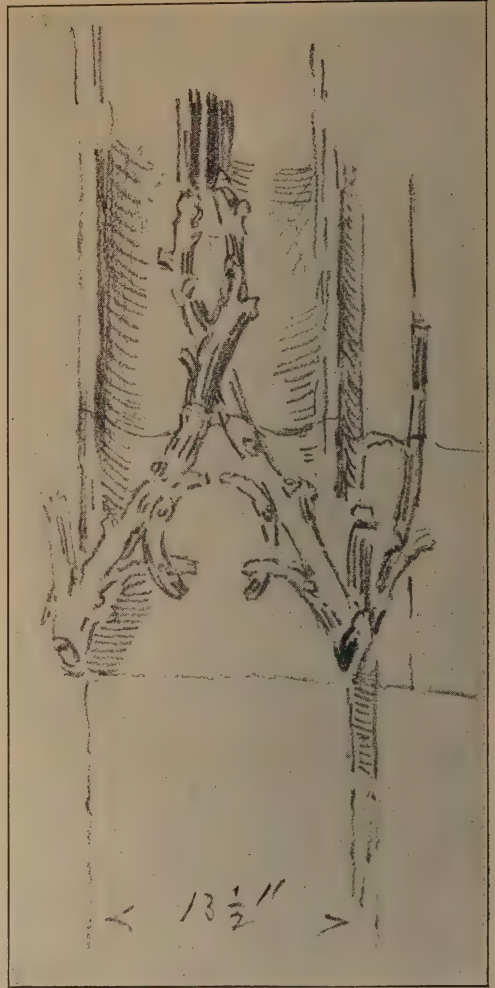


Fig. 121. Niche Canopy in Buttress, South Doorway, Beauvais Cathedral.



Fig. 122. A Doorway at Goslar, North Germany.

It was not until the comparatively late period of the 15th and 16th centuries that there was much Gothic carving in Germany; it seems as if there is an almost unbridged gap from the 12th to the 15th century. Of the later work, however, a considerable amount exists; it is based upon the French, but as a rule is more heavy and less crisp and instinct with a less artistic spirit. The doorway at Goslar, shown in Fig. 122, is typical. The leaves are detached and are of winter rather than autumnal type, but unquestionably ugly; in fact, they are overpowering in relation to the door,

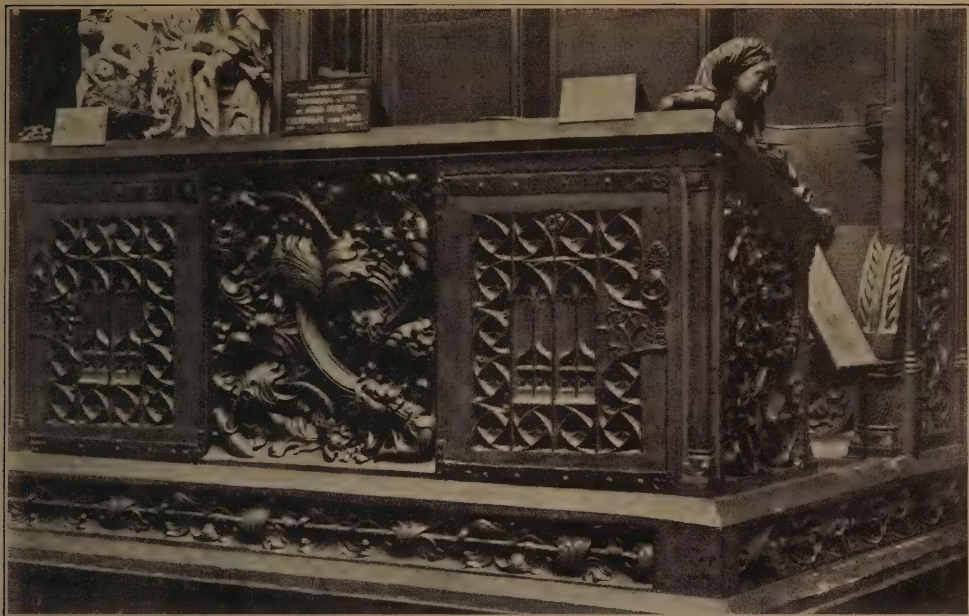


FIG. 123. CHOIR STALLS, ULM CATHEDRAL.
(From a Cast in the Victoria and Albert Museum.)

not kept in proper subordination as they should be to the general architectural treatment, with little sense of proportion between one group of leaves and another, the excessive prominence given to the pinnacles of the terminals being particularly noticeable in comparison with the crockets upon their edges. This heavy type looked perhaps better in woodwork than in stone. The choir stalls at Ulm Cathedral, shown in Fig. 123, are typical of a great deal of wood carving of the late 15th century. The stem in the central panel is heavy, and the leaves artistically intertwined around it; but no less characteristic is the long lower panel, with its central rod perfectly straight, out of which the leaves spring—a form of carved foliage ornament which was commonly employed upon the German timber buildings of the time.

When the spirit of autumn was replaced by the spirit of winter—which occurred in the early part of the 16th century in Germany as well as in France—the foliage carving might be said to have “gone to seed.” Fig. 124, though an extreme, must not be considered to be an isolated example of the represen-



Fig. 124. Tree of Jesse, Worms Cathedral.

tation of bare boughs with occasional dying leaves upon them, exaggerated until all artistic feeling is lost. It is perfectly clear that the carvers have actually twisted together small pieces of wood to serve as their models.

The spirit of the Gothic art was obviously dying out; it was quite time that

it was replaced by something else. The seasons had run their course, spring had merged into summer, summer into autumn, and autumn into winter. The same thing had occurred in Germany as in France and in England. Gothic architecture was at an end.

NOTE.—VI. paper in September issue.



PARIS SCHOOL DAYS

How the Student Lives and Works at the Ecole des Beaux Arts

GEORGE S. CHAPPELL

Much has been written for and against the "Ecole des Beaux Arts" as an influence in American architecture, many have been the discussions which sometime have become wrangles as to whether this influence were precious or pernicious, nor can the question ever be settled, other than by individual standards. But out of the conflict of opinions stand certain salient features which seem to claim by their own right the honest respect of the thinking world. Regardless of the actual product and its quality of good and evil, we must pay the tribute of admiration to the manner in which that project is evolved.

There is one particular phase of this great school which seems to touch the inner spring of success. It is the quality so dear to the true Frenchman's heart, the very name of which he holds in passionate regard. On every public building the triple alliance of "Liberty, Equality and Fraternity" proclaim their sovereignty and truly the greatest of these is liberty, and it is on liberty that the entire educational system of this great world factor rests as on a solid foundation. It is the keynote of the situation, the kernel of the nut, the core of the apple of concord.

To the American student newly arrived, freshly graduated perhaps from a college, or technical school at home, what confusion worse confounded is presented! The routine of class rooms, the stern obligations of a chapel bell, the baleful spying of a dry old dean—these are the things of custom, the harness in which he has learned to work. And now he is suddenly given what he has never had before—Liberty! and of the simon-pure, three-ply, blown-in-the-glass variety. There are lectures to which he goes if he feels like it, problems which he assails if so inclined, examinations—hitherto the nightmare of his

short sweet life—which he can treat with lordly and delightful indifference. When some particularly odious examination comes along, he is at liberty to go bicycling in the Bois or to jump off the Pont Neuf into the Seine if he dares to risk his life in the jaws of the ferocious "dogs of saving." These fierce beasts make a specialty of keeping down the suicidal tendencies of the nation by dragging semi-submerged citizens out of the river in which laudable exercise they are assisted by a separate department of police who receive the graceful title of "plunging agents." At the inception of this attractive form of service an enterprising reporter dropped off one of the bridges as a sort of test case. Tremendous excitement ensued. Two of the dogs, aghast at the situation, howled dismally on the bank nor could they be induced to set foot in the water. The third however, as if to make amends for the timidity of his two companions, who were both ladies, not only hurled himself immediately into the flood but proceeded to perform the rescue work with such enthusiasm that the journalistic martyr was half drowned and half eaten. It was man against brute with the man very much out of his element and fatal results would certainly have ensued had not the brave "plunging agent" gallantly fulfilled his function in the nick of time. Naturally the howls of the dogs found their magnified echo in the press of the nation and Paris hugged itself with glee over the situation.

It is small wonder, then, that our fledgling architect with such spectacles as this to entertain him not infrequently loses temporarily his grasp on values and forsakes the pursuit of learning at the very door of the temple. This of course is most reprehensible but who is there who, in his heart, does not like

occasionally to thumb his nose at the teacher.

But—and here is the underlying wisdom of the scheme—â change comes o'er the spirit of his dreams. Through back alleys and grimy courts some day or other he comes to harbor in the only form of social unit possible, an atelier. It is a fearful hole, usually, and he draws invidious comparisons with the comfortable class rooms of his school days but it is his atelier with a strong spirit of its own and in the long dingy room, over the battered tables and stools, he gradually learns the lesson of voluntary work. For the shaggy-haired comrades who crouch like vultures over their drawings are as free as he to roam the city streets, or climb the Eifel Tower and drop bolt heads on human heads below or do any and all of the interesting things in vogue at the time. But they are here working and they work hard and there is strife and emulation prompted only by honorable ambition.

So the foreigner who is greeted and catalogued as "red-skin" and "savage" if he comes from America, a "vile Prussian" if he hails from Germany or Switzerland and a plain pig if his extraction be English, finds himself working too and hustling to lectures and actually looking forward to examinations with a pleasurable excitement. And the day that he is finally admitted to the school, he is the lord of creation. From then on come "projets" in regular succession. To retain his membership in the school it is necessary to "render" or finish only one projet a year. But he does most of them with snatches of recreation between. Two or three days after the completion of each projet comes the "loge" for the next one. The loge is held at the school itself and is distinctly informal in its character. The students from all the ateliers assemble in the big courtyard to await the opening of the doors. It is a picturesque sight, this gathering of the clans, and as man after man throngs through the gateway, loose-trousered, shaggy haired, bearded—except the Americans, who in France still follow the habit which marks one as a curé, cocher or waiter—each

armed with a T-square and board, and carrying a sack of other necessities in a brown canvas bag slung over his shoulders, they are distinctly like uncouth warriors of an earlier age, gathering for battle. And there is a spirit of battle in the air for the rivalry between ateliers is strong though friendly and vents itself on these occasions in strident cries of greeting, exhortation or derision. Each well-known figure is the signal for a burst of epithets complimentary or otherwise as he promptly joins his comrades and adds his voice to the din. The gray court-yard with its flanking walls of solid masonry is an ideal cavern for the creation of noise and the opportunity is not missed. At exactly nine o'clock the doors are opened and in a wild rushing charge the cohorts sweep up the narrow stairs and spread out over the various floors to their favorite loges which are simply little stalls with room for two men to work in discomfort. After a moment the guardian appears to distribute the programme or printed statement of the new projet and at the first glimpses of the blue uniform outraged liberty stands up on her hind legs and howls defiance. Through a storm of insults, jeers and stinging personalities, salty with wit, the symbol of authority wends his way, impassive and unheeding. "C'est la jeunesse!" he will observe philosophically and escape to his little office. Immediately there are more howls of rage, this time directed at that august imbecile, the Professor of Theory, who has dared to propose this idiotic programme.

"An Institute for the Preparation of a Therapeutic Serum!" bawls a stentorian voice, "one must supply lodgings for ten thousand guinea pigs!"

"Ah! what luck!" screams a neighbor. "For I know how to draw a guinea pig in plan."

Then pictures of guinea pigs have to be drawn for the benighted foreigners who do not recognize the strange word in French and the actual size and requirements of guinea-piggeries are exhaustively discussed.

At last comparative quiet is attained, boards are laid down, paper spread and

the preparation of the "esquisse" or sketch is on. Communication is practically unrestricted. Friends stroll from one loge to another, discuss the "parti," criticise one another's solution and return to their own places, while the sleepy guardian behind his paper buries himself deeper in a thrilling account of how

at this juncture some rapid draughtsman finishes his esquisse, makes a tracing for future reference and with a triumphant cry of "Je rends, Messieurs," hands in the original to the guardian and clatters down the stairs followed by a parting volley of insults. This at once sows seeds of unrest in other hearts and the



"ONE MUST SUPPLY LODGINGS FOR TEN THOUSAND GUINEA PIGS."

Emile Dufour, butcher-boy was odiously crushed by an omnibus on the Boulevard Clichy. The morning ends unofficially about eleven o'clock when knapsacks are unpacked and a luncheon of bread, ham and sweet chocolate is eaten or thrown in small fragments at one's nearest neighbor. Then back to work for those who wish. If you decide suddenly that it is a good day for boat-riding you have only to pack up your things and depart. Usually

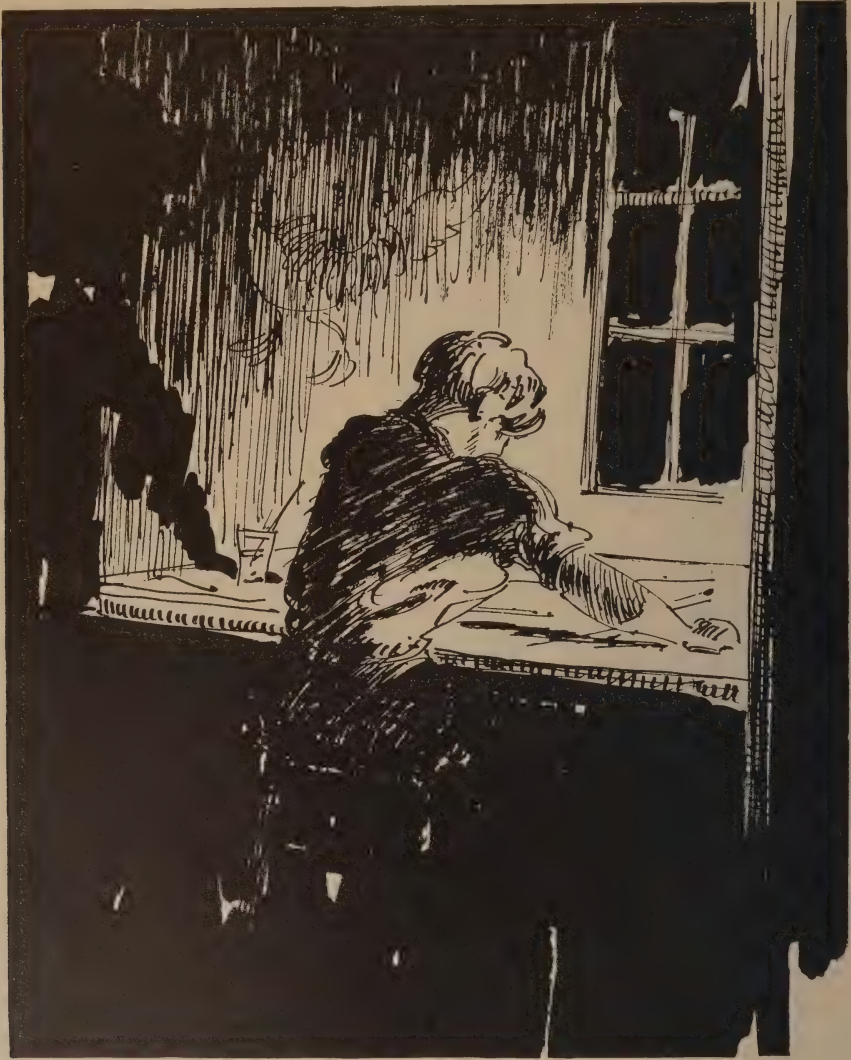
general haste of completion spreads through the crowd.

"Charette! Charette!" shouts a long-haired boy digging his pencil nervously into the Whatman, and the cry is taken up from loge to loge and swells to a tremendous chorus. It is the hurry motive of the school, derived from the push-carts in which the completed projects are whirled to the school from the different ateliers.

As the light fades, candle ends are lighted and stuck in heavy iron candle sticks.

The moments are growing precious now and those who are left are toiling

the inmates that they cannot possibly finish in time, another has lighted a bonfire of tracing paper under a friend's stool and is now enjoying the fragrance of burning corduroy, while the third is



"THE MOMENTS ARE GROWING PRECIOUS."

vigorously except perhaps two or three wild-eyed youths who have either finished their sketches or abandoned the task and who now stay to make life as insupportable as possible for their companions. One walks from loge to loge assuring

devoting himself entirely to the consumption of cheap red-wine, the sale of which is the guardian's perquisite. As the closing hour of nine approaches cries of malediction and lament fill the air, appropriately exaggerated to suit the

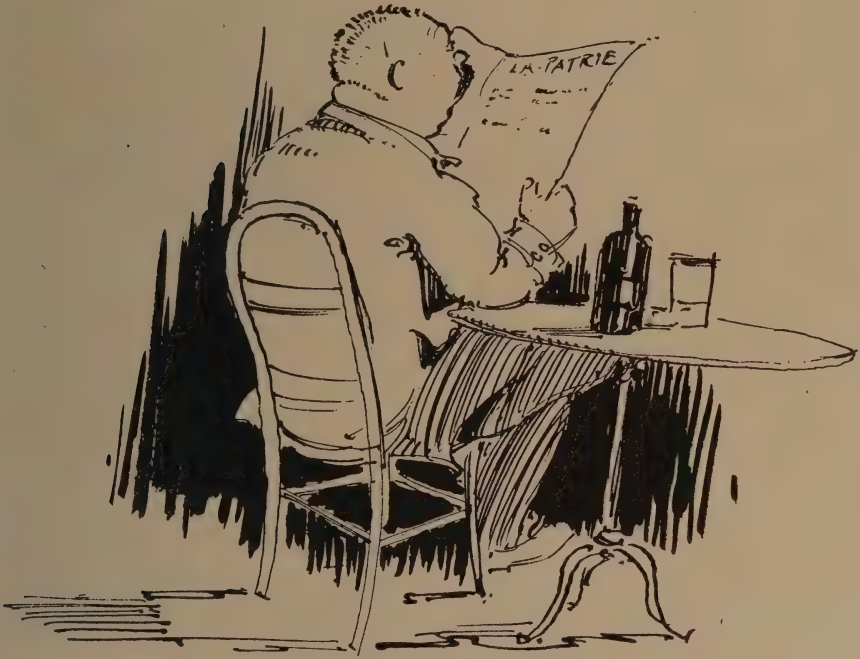
dramatic situation. It is a strong picture. The soft light of the candles bringing the haggard faces and long locks into high relief, the gigantic distorted shadows writhing on walls decorated with fiendishly clever cartoons and masks, the legacy of generations of painters and architects who have come and gone, the rush of a triumphant figure through the gloom, the ruby gleam of a half-filled wine-glass and the relentless chant which now sounds a mournful note, "Charette! Charette!"

"Mon Dieu! Eight forty-five, and an impossible section!" wails an unfortunate lad with more ambition than experience, and in despair he is about to give up literally at the eleventh hour, when

some older hand interposes with a curt, "Here, give me your brush. Pack your bag and get out!"

And as the fatal hour is reached and the guardian in a stentorian voice which no one would suspect him of having announces clamorously that "one closes," the last esquisse, wet and glistening is rushed to the wicket, the last knot of friends clatters down the stairs and the big court is left dark and empty. The loge is over.

NOTE.—This is the first paper of a series of three devoted to entertaining data about Paris School days. The second article will tell us about "The Atelier" and the general preparation of a projet. The final paper will treat of "The Charette" in detail. Mr. Chappell will contribute a group of pen and ink sketches to illustrate the subjects.



"READING HOW EMILE DUFOUR, BUTCHER-BOY, WAS ODIOUSLY CRUSHED BY AN OMNIBUS."

THE COUNTRY GENTLEMAN'S ART

Specifications for the Working Out of LANDSCAPE GARDENING

GEORGE F. PENTECOST, Jr.

Landscape gardening is pre-eminently the country gentleman's art. In a sense which holds as much truth as imagery, it may be said to be as closely related to the finest of the out-door sports, as it is closely related to the exclusive Fine Arts. And surely the work involved in the actual development of a landscape plan affords not only a health-giving exercise but a pastime of the greatest interest. There are many owners of country estates who look to the work of developing their grounds as an especial source of out-door "sport," in the same sense that others look to horse riding or yachting as healthful pastimes.

The following article is intended to summarize the general procedure in the working out of a landscape plan drawn for a property entirely undeveloped. It is taken for granted that the owner has had a plan drawn by an expert, and hence that the aesthetic side of the problem has been solved. The pleasure of such work is greatly increased if it proceeds economically and is not constantly "held up" by bad management, and when completed is well completed.

The secret of economical work is to so arrange the several distinct "sections" that each can be finished in its entirety without interruption and in due time for the commencement of the following section. In many instances several sections can be initiated simultaneously. The principle above stated, however, holds good whether one or more sections are under operation at the same time. In no case should a section be started unless it can be finished in one operation. To "jump" from one section to another—to partly complete here and to barely start there—to have odds and ends of work in various stages of completion, increases the cost and invariably results

in patchy work. Strict adherence to the principle of concentrated effort along definite lines is the watchword of the successful operator.

By a careful study of the general plan—which should show the alignment of the roads and walks, the drainage and planting systems, the terraces and flower gardens and all other features which may be contemplated—the distribution of the various material and other necessities of the work can be foreseen and duly regulated. By "sectional work" is meant such distinct and consecutive operations as the clearing of the property, the lifting of the top-soil, "cuts and fills" and grading, the laying of the drainage pipes and the building of the roads; the distribution of the top soil for the reception of the plants and flowers and so on. Again, from the working plan should be taken the "quantities"; that is, the amount and kinds of drain pipe called for, the number of cubic yards of gravel or of broken stone, the number and sizes of the catch basins, the quantity of brick and sand and any other material which may be needed and which requires to be ordered from various sources. Nothing so retards the progress and increases the cost of work as the late delivery of material. Hence one of the first matters that should be attended to is the securing of estimates and the placing of orders for material. The order that the various sections of work should follow is in general as I have treated of them in the text. It is not always possible or practicable to follow such an order exactly; individual circumstances must determine the necessary variations.

Before the actual work of the plan is commenced, the area over which it is to be carried on must be cleared of all obstructions. Rubbish that cannot be used

for fill should be carted away. If there is a thick growth of weeds, these should be cut down and burnt. Old roots and stumps should be grubbed up and either burnt or carted off the property, but never used to fill up holes or depressions. Old wells should be filled up if they are not to be used. Gravel from any old roads or paths which may be of use in the construction of new work should be preserved in neatly built piles. And in doing so care must be taken not to place the piles in positions that will interfere with the future work. In short, the decks must be cleared for active work.

The next operation in order is that of preserving the top-soil. Commercially, top-soil is worth anywhere from one dollar to two or more dollars a yard. An abundance of top-soil is of the last importance in the final maturing of the grounds; upon its quality and upon its abundance depends the richness of the lawns, the health of the plants and thrift of the flower beds. And yet of all operations the preservation of top-soil is the one most likely to be neglected. It is an expensive operation, it offers a hindrance to the active work of construction, and in its first handling shows no material results. The consequence is that it is generally neglected or undertaken at a period of the work which makes its preservation so expensive that it is but partially preserved. To bury top-soil or otherwise waste it in landscape work might be justly called the "unpardonable crime." Handled in the most economical manner, and under average conditions, and when taken directly from the point of excavation to the point of fill, it will cost about twenty or thirty cents a cubic yard to move it. When, however, it is necessary to pile the soil at various points for future use, the operation is doubled, and the cost is probably more than doubled. But even at such a cost it is well worth preserving and far cheaper than the cost of purchasing it from foreign sources at a later date.

Top-soil should be moved from all surfaces that are to be altered. Hence the necessity of partially staking out the

work before this operation is commenced, of studying the possibilities of moving it but once, or, if this is impossible, of selecting the most convenient places for storing it. The sizes of the piles of soil and the points of storage must be determined by the nature of the work. Care should be exercised, in excavating the top-soil, to keep it clean by removing, as occasion occurs, all debris such as small stones and twigs. If top-soil is scarce and costly to purchase, it can be manufactured by adding to it a quantity, say a third, of sub-soil and well-rotted manure, leaves and grass mowings, and trenching the whole together. The trenching should be done several times and until it is thoroughly mixed.

The active work of construction follows the removal of the top-soil. But before this is commenced the design should be transferred to the ground as accurately and fully as possible. Where there are terraces to form, or deep filling or cutting, rough grade stakes should be placed as guides, care being taken to replace the rough grades with accurate markings as the final heights or depths are gradually approached. Cuts and fills are generally arranged to equal each other in quantity, and this should be kept in mind when such work is started, in order to minimize the lengths of cartage and to insure adequate "placings" for the given excavations. "Filling" should be spread in layers not exceeding eight inches, and if the soil be very dry it should be watered in order to prevent subsequent shrinkage. In organizing the labor gang it is well to keep the following simple rule in mind: three men are required to properly utilize two wheelbarrows—one to run the barrows and two for filling. An average run should not exceed one hundred feet. For every additional twenty yards an extra man is required. If picking or hacking is required on account of heavy gravel or hard-pan an extra man will be required to assist the diggers. Three or four men thus organized should move about thirty cubic yards a day to a distance of 100 feet. Care should be taken to remove from the last two layers of fill all stones, twigs or other form of debris. If this is

not done the frost will eventually raise the debris to the surface of the lawn. Each layer of fill should not be more than eight inches in depth.

Following the completion of the rough grading, the trenches for the drain pipes should be opened, the pipes laid, and the trenches refilled. This should be accomplished at the earliest possible moment in order to avoid the necessity of breaking through finished surfaces, and to allow time for the trenches to settle. The sub-drainage is always an expensive item in the general bill of costs, and can frequently be reduced by a little forethought in the arrangement of the surface grading. By diffusing the surface water equally over a given area, and thus preventing it from concentrating in dangerous quantities, the need of leading it off by means of a drain pipe is avoided. The sizes of pipes used will depend upon the amount of surface water to be provided for. Three and four-inch vitrified pipe will suffice to carry off the average collection of water from the surface of the roads. If, in addition, there is a large watershed to be provided for, six or even eight-inch pipes will have to be laid. These, of course, would form the sub-mains connecting direct with the main outlet pipe. Exceptionally rough topography only will call for the use of pipes of this size. Where there is but one main outlet, and the water has to be carried long distances, and the accumulation of water is apt to be intense, the sizes of the pipes should gradually be increased as the main outlet is approached. A three-inch pipe will carry the average flow of water for a distance of two hundred feet or even more if the gradient is severe. A fall of one inch in five feet is sufficient for such a drain. Catch-basins are usually the points at which the junction of different size pipes are made. The pipes should be laid to a depth of three feet, or below frost line. They should be laid with great accuracy as to their levels, and held firmly in place by small stones and covered to a depth of one foot with field or cobble stones. As a rule, the lines of the roads and paths form the nucleus of the drainage systems. When following the lines of the road the trenches should be placed at least two

feet away from the edge of the gutter or road. Thus if any accident should occur to the drain pipe, necessitating its removal, it will not be necessary to disturb the gutter or road. The outlet of main drains should be in all cases protected by an iron grating or lead into a blind drain; that is, a drain composed of loose stones and covered over by earth and sod. The distance between catch-basins should be governed by given conditions. On very steep grades the basins should be placed not less than fifty to sixty feet apart. Low places, or "valleys," in the lawns, turn-tables, and at the corners of the house should all be tapped by a basin and connected with the main system. When pipe lines run to within a few feet of a hedge, a plantation of trees, or of single trees and shrubs, the joints should be tightly cemented. If this is not done the roots of the plants will find their way into the joints of the pipes in search of water, and in doing so will either clog the pipes or alter their level.

Few drainage systems can be worked out to perfection even from the most accurate of data obtainable. Hence it is a good practice, after the planned system has been laid out, and during the progress of the work, to inspect the grounds after every heavy rain storm, in order to ascertain what points have not been sufficiently provided for. All such points should be located while the water is standing, and at later dates should be provided for either by sub-drainage or by efficient surface grading. It is a good idea to try out all drains and catch basins before the earth has been replaced in order to test the accuracy of the levels and the general working ability of the system. A word of caution should be added as to the imperative need of keeping the catch-basins free from collected silt or other forms of rubbish. The life of the drainage system depends upon the thoroughness with which this is done.

The drainage of low and flat or marshy land is frequently demanded in the development of estates. The most satisfactory results will be obtained by the use of the common round agricultural tile. The most suitable size for average conditions is the round tile

twelve inches in length and three inches in diameter. These small tile form the so-called "laterals" of the system. They are connected with the main output drain by tightly cemented Y joints. Six inch, or even four inch, sewer pipe, with collars, cemented together form the main outlet drain. Trenches three feet broad at the top, and twelve inches wide at the bottom should be opened along the lines of drainage. Care should be taken in digging the trenches not to exceed in depth the final level of the trench at any point. If this be done, a soft spot is created which will eventually allow the pipe at that point to sink below the required level, and thus destroy the drain. The trenches should in no case be less than three feet in depth. The tile should be placed in the bottom of the trench with the greatest of care as to level and packed tightly in place by placing small stones along the under edges of the pipes. The tile are placed about one inch or less apart and "joined" together by loose collars formed from pieces of larger sized pipes. This provides an ample opening for the water and at the same time prevents the entrance into the pipes of sand and silt. The tile when thus laid should be covered by tightly packed cobble or field stones to a height not exceeding one foot to the finished level of the trench. The remainder of the trench should be filled by soil to the natural level.

The laterals should enter the main drain at an acute angle; that is, obliquely to the flow of water in the output pipe. The outlet of the main drain should either be protected by an iron grating or covered by leading it into a blind stone drain. The channel into which the drain pipe discharges should be kept free from all obstructions, and sufficiently low to prevent water flowing from it back into the outlet pipe. As the fall or "heading" of this class of drain is always slight the greatest care must be taken to secure accurate grades. One pipe out of level will destroy the entire line of drain to which it is attached. An ordinary field of a low and swampy nature will be thoroughly drained if the laterals are placed at thirty or even forty feet intervals. If, however, this proves insufficient, intermediate lines may be added as seems best af-

ter a sufficient trial. In many instances it is not necessary to place the laterals at regular intervals. In rough and irregular fields certain portions only need draining and in such cases the drains can be laid accordingly. This is known as the "natural system" of drainage.

Where the laterals pass within ten to twelve feet of low growing shrubbery, or within twenty to thirty feet of large growing trees, the land tile should be replaced by sewer pipe tightly cemented. This will prevent the roots of the trees from entering the pipes and eventually clogging them or altering their grade. The best average grade for drainage of this kind is from five to eight inches fall in every one hundred feet; and the fall should never exceed twelve inches to the hundred feet. Where the length of either the laterals or the main drain is of considerable length it is a good plan to intercept the line of drain by introducing silt-basins. This will afford an opportunity of inspecting the working of the drains and will also prevent, to a large extent, their stoppage by the introduction of foreign matters. The cost of thus draining a field—the pipes being laid thirty feet apart—should not exceed fifty dollars an acre.

The construction of the roads and paths should follow the general surface grading and the laying of the drains. The preparation of the sub-grade of the roads and paths should be performed at the earliest possible moment—and in fact, the construction of the roads should be pushed forward with the greatest possible rapidity up to the point of the final finish of the surface. The reason for this is that the greater the amount of traffic upon the sub-surfaces of the roads and paths the more tightly will they become compacted, and hence the more durable. The heavy traffic that is inevitable during the construction of the grounds—especially when the house is being built at the same time—will tend to form wheel-ruts and these, if allowed to remain, will disintegrate the body of the road. Hence it is important that these ruts, as they appear, be repacked with the proper road material and maintained to the correct level. This being done, the roads will become hard and

durable at just the points where the ensuing traffic will be greatest. It is a point of vital importance.

The following is an epitome of the generally accepted specification for the building of a macadam road, suitable for a private place:

Excavate to the required level of the sub-grade of the road bed. Remove any perishable, or spongy or unsound matter in the road bottom and replace same with sound material. It is important that the material used to replace excavated matter should be similar in quality to that forming the body of the road bed, otherwise the durability of the road will not be uniform. The cross-section of the road should have a rise in its centre equal to one-sixteenth of its width. The eventual curvature of the cross-section of the road depends upon the accuracy with which the ground foundation has been shaped and trimmed. Original inequalities cannot afterwards be corrected by the application of varying depths of broken stone. This "trick" is frequently resorted to in order to cover up poor workmanship, but merely results in producing a road body of unequal strength. A simple method of securing a uniform cross-section is to construct a wooden frame of the same width of the road and shaped to the required curvature of the surface. The grading should be continued until the "frame" fits at all points. Unless the ground foundation is composed of hardpan or other solid material, it should be rolled until the surface has become hard and firm. A slight application of water in advance of the roller is beneficial. Upon this finished earth surface is placed 6 inches of $\frac{3}{4}$ -inch broken stone. It should be spread in two layers—each layer being spread to a rough thickness of $3\frac{1}{2}$ inches—each being rolled to a finished thickness of about three inches. Upon the last layer of stone there should be spread three-quarters of an inch of clean sand, or very sandy loam, and rolled until it has become thoroughly compacted with the stone. The foundation is now ready for the reception of the "screenings," which should be spread to a depth of three inches and rolled to a depth of two and a half inches, or enough more to bring

the road to the required level. Some road builders prefer to use a smaller size stone for the second layer. On roads of a greater depth than the one here specified it is probably a sound idea. The screenings should be spread and rolled in two equal layers and kept thoroughly moist while the rolling is continued. The surface thus finished should not be used for at least two or three days. As a matter of practice the screenings should not be applied to the road until all the work of construction on the property has been fully completed. And it is even a good plan to allow the road to stand through a winter before the screenings are put on. In this way any faults that may appear in the road can be repaired without disturbing the finished surface. The construction of the paths should be similar in principle to the construction of the roads. If similar material is used in their construction, three to four inches of the broken stone and two inches of the screenings will be sufficient. In order to lessen the cost of the paths the broken stone can be replaced by cinders, slag, or old bricks. The cost of building a first-class macadam road, as here specified, should not exceed a dollar and a half a running foot for a road fifteen to eighteen feet wide.

A road completed, and no matter how well constructed, must be properly and constantly maintained. The best of roads will give way beneath the friction of traffic and if not duly cared for will disintegrate in time beyond the point of maintenance. The following are the chief points which should be attended to in the care of a road: Gutters should be kept clean in order to insure the running off of the water; any accumulation of liquid or soft mud should be removed from the surface of the road; it is especially important that snow or ice be removed from both the road and the gutters during times of thaw; heavy rain storms are apt to form small hollows in the road surface and to soften it so that it is susceptible to the weight of traffic. Hence after every rain storm of any force the road should be well rolled; if through neglect or other cause hollows, ruts or wheel tracks have become permanent, they should be picked to a depth

of two or three inches, or to a depth sufficient to insure the binding of the new material to the old body of the road. The parts thus restored should be maintained with particular care until they have become thoroughly consolidated with the main body of the road; and, finally, it frequently happens that the larger stones from the sub-foundation work their way up to the surface from the action of the frost. Such formations cause great damage to the road and should be attended to without delay.

Upon the completion of the roads and paths, or upon completion of a sufficient length of them to allow leeway for accurate work, their edges should be lined with turf, or cobble-stone or brick gutters; and if lined with either of the two latter they likewise should be edged with turf. Unless this be done the first heavy rainstorm will undermine the edges of either the road or gutters. Following is a suitable specification for the construction of either a cobble or brick gutter: the excavation for the reception of the gutter should be not less than twelve inches; where there is ample room the width of the gutters should be from two feet to two feet six inches, but never less than eighteen inches. The concavity of a gutter should never be less than four or more than eight inches. The bottom of the excavation should be hard and unyielding; if it is not so naturally it should be made so by replacing any soft or yielding material by hardpan or gravel. Upon the bottom so prepared a five inch layer of good clean bank gravel should be placed and tamped down to a compact and even surface. Upon this layer spread a sufficient amount of clean soft sand to such a depth as will bring the top surface of the cobbles or brick to the required level. The cobble stones should be from four to six inches long and from two to four inches wide. Both cobbles and brick should be laid by hand and hammered tightly into place. When thus laid they should be covered by clean fine sand which should be brushed well into the joints. Brick or cobble gutters should never be grouted in cement.

Where grades are not steep or abrupt, or where there is not apt to be a strong

or concentrated flow of water, turf gutters are frequently used and are at times more appropriate than either cobble or brick. They are but a continuation of the lawn and should be made so wide that their presence is not noticeable, and sufficiently sweeping in their curve to allow of the use of the lawn mower. They are most appropriate where the lay of the land bordering the road is irregular; that is, where a continuous gutter of brick or cobble is not required and where the surface water can be emptied at frequent intervals upon the lawn proper or at other convenient points. In places where the road is not edged by stone gutters, it is customary to cut the turf to a sharp edge that projects above the level of the road about one inch; that is, about the thickness of the turf. This is not only an inartistic practice but bad construction. It amounts to the formation of a gutter and invariably results in continuous washout. The turf edging should be flush with the level of the road at its edge. It should never be cut with a knife of any kind but trimmed to a fine edge by the use of turf shears.

When the above operations have been performed the skeleton or frame work of the design is completed. There remains the spreading of the top-soil or the making of the lawn. Presumably the top-soil stands piled at various points where originally placed. During the progress of the work up to this point the sub-soil will have become hardened by general traffic upon its surface. Before spreading the top-soil, therefore, it should be roughly broken up and leveled by a generous use of the plough and harrow. And once more all debris—small stones, twigs and so on—should be carefully removed from the surface. The top-soil may then be spread over the prepared surface in even layers. A foot of good top-soil is not too much and less than five inches is too little. Such portions of the lawn as are to be devoted to plantations should be prepared at this time. Hence the top soil at such places should be placed to a depth of at least eighteen inches. When this has been done it should be ploughed, harrowed, cross-harrowed and recross-harrowed and

raked until it has been brought to a perfect state of minute pulverization and cleanness. While thus tilling the soil some thirty to forty loads to the acre of thoroughly decayed compost stable manure should be worked into the soil. A somewhat more generous supply should be worked into the planting areas. Nothing is simpler to make, and nothing so rare to see as a really fine lawn. Cleanliness, deep and fine cultivation, plenty of good loam and manure, and the best of seed are the essence of its making.

Select a moist and windless day for sowing the seed. The seed should be sown evenly and in quantities of not less than four bushels to the acre. After sown, the seed should be first raked into the soil by a fine-toothed rake and then firmly rolled in place. Having done so much, it will not do to "lay by" and leave the rest to nature. Nature knows nothing of the making of a lawn, and does in fact prefer the growing of weeds to the growing of fine turf. A lawn is seldom completed, and in this country it is in truth always in the process of making. Until it has attained its first growth—that is, until it calls for a first cutting—it should be rolled at least once a week. The cutting should be continued at frequent intervals, as often, in fact, as there is a blade or two to cut. Where quick results are desired, the use of "sod" is of course possible. It is frequently the custom, before lifting the top-soil, to preserve the sod for the making of the future lawn. It is generally supposed that a better lawn can be secured by the use of fine turf rather than by the slower process of seeding. This is by no means a general truth; it is rather the reverse. And as a rule it is advisable, and certainly more economical, to save just enough of the original sod to border the roads and drives and banks, leaving the remainder to enrich the top-soil. And as a matter of fact, it is generally cheaper to purchase sod from nearby sources, if possible, than to save it. However, this is a question to be settled by local inquiry. Grass should be cut into turfs three feet long, one foot broad, and one to one and one-half inches in depth. If piled during the early spring months it

will remain without damage for several weeks. Again, it is generally supposed, other things being equal, that sod is valuable in proportion as it comes in large unbroken strips. And this is another fallacy. The truth is the exact reverse. The only value "large sod" has is that it is easier to lay. Sod broken up into comparatively fine pieces will grow quicker and can be laid to a more accurate level.

Sod is invaluable in connection with constructive earth work. I have already pointed out that it should be used in connection with the borders of roads and paths. In addition to these places it should be used to maintain all steep or formal terraces, long sloping banks, as well as to outline the edges of flower beds and so on. The entire surface of formal terraces should be sodded and have at least a two-foot border of sod at both top and bottom. The face of long and irregular slopes should be protected from washouts by laying strips of sod obliquely to their axis every five or ten feet according to the steepness of the slope.

Planting is a subject of sufficient importance to demand an article devoted to its exclusive requirements. And yet an article of this nature cannot afford to entirely ignore a subject of such large interest.

In connection with the majority of places undergoing complete development there are usually one or two or more trees that absolutely interfere with the constructive work of the plan. They must be either cut down or transplanted. If they exceed nine inches in diameter they should be cut down, or an expert tree mover should be employed to transplant them. It is a mere waste of time, money and energy for the amateur to attempt the transplanting of large trees. Hence the instructions here given are applicable only to trees which do not exceed, one foot from the ground, a diameter of eight inches.

To prepare a tree for moving, dig a trench some three or four feet deep and four or five feet from the bole of the tree. The root ball thus formed should be undermined until it has the appearance of an inverted cone. About one

foot of earth should be left under the root ball in order to maintain it in an upright position while it is being prepared for moving. The ball should be reduced in weight as much as possible. To accomplish this, scrape about four inches of earth from the top of the ball, or until the roots begin to show. The earth should also be picked from around the edges of the ball to such a depth as will leave all of the finer roots exposed and until the larger roots cease to be pliable. The finer and more pliable roots should then be wrapped around the ball and held in place by moist matting. The tree is now ready to be moved. The new hole should be excavated at least one foot deeper and two or three wider than the size of the root ball, its size being determined by the extreme length of the roots when fully extended. This extra space and depth should be filled, while the tree is being placed, with well-decomposed manure that has been thoroughly intermixed with good soil. Care must be taken to prevent free manure from coming into direct contact with the roots. When the tree has been placed in an upright position the roots should be unwrapped and drawn out to their natural positions and held in place by tightly packing the prepared earth around them. If the soil is at all dry, it must be well moistened with water while the packing process is going forward. If the planting is performed during a dry spell, a subsequent mulching of manure, grass mowings or old sod will be beneficial. When once in place it must be securely "guyed" until the roots have had time to attach themselves firmly to their new site. The crown of the tree must be "cut back" in proportion to the loss of or injury to the roots. In practice, the last year's growth should be cut back so that but one bud of the previous season's growth remains. Early spring, late fall, or, providing the tree ball has been previously prepared during winter with a frozen ball, are the best times for transplanting trees. The mechanical requirements for moving trees of this size are very simple and will readily be suggested to anyone with the smallest practical talent. A few ropes and planks, a stone-

bolt, possibly a windlass and a pair of stout horses and a little ingenuity will be all that is required. Apart from the care that is observed in the purely mechanical process followed in the moving of trees, ultimate success very largely depends upon the nature of the weather. The moving should be done rapidly, and when possible a day should be chosen which is moist, calm and overcast.

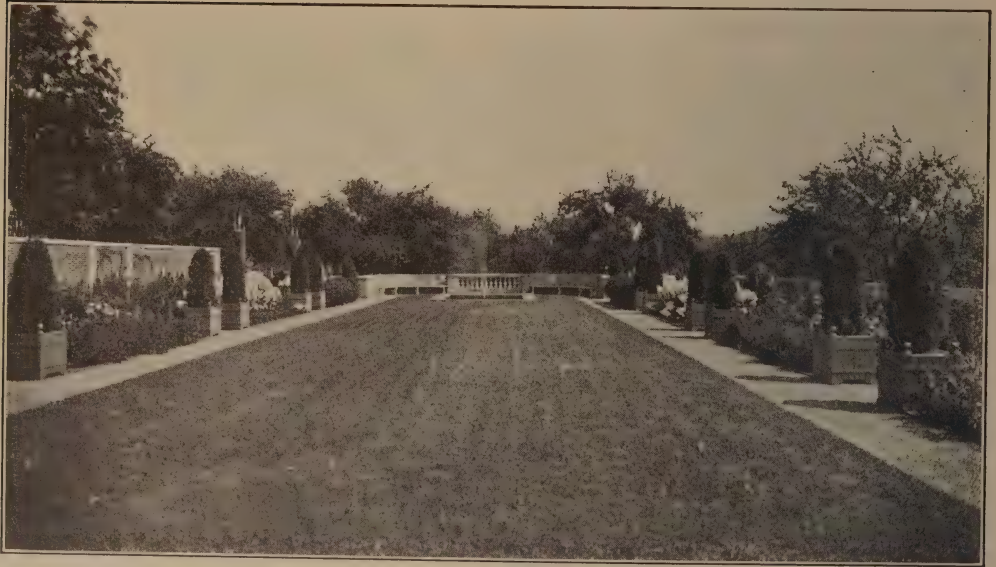
A few words may be added as to the planting of the usual assortment of shrubs and trees of the ordinary nursery sizes. It is an open question whether the fall or the spring be the better time for general planting. I believe greater success is attained in the spring months, and, as a matter of fact, more planting is undertaken at this season of the year on account of the general tendency to commence work in the spring months rather than in the fall months. Accompanying the general plan there is, as a rule, a planting list which comprises the stock required to at least outline the general planting scheme. The order for this stock should be placed early in the spring, so that an early delivery can be counted on. If the plants are delivered before the ground has been prepared for their final reception they should be "heeled in" at some convenient place. To do this it is merely necessary to open a trench sufficiently wide and deep to receive the roots of the plants. The plants should then be placed in the trench and their roots lightly covered over with soil. This will keep the plants from drying out and, at the same time, prevent them from maturing too quickly. They must not, however, be so left for more than two, or, at the most, three weeks. If a longer period than this is required to prepare for them a permanent site, they must be properly planted and left undisturbed until the following planting season.

Planting in itself is not a difficult process, and given well-grown and healthy stock, success depends largely upon attending conscientiously to commonplace details. For the average place it is better, safer, at least, to purchase comparatively small stock that has been transplanted in the nursery rows. The trans-

planting of stock insures well-grown and fibrous roots—the one essential of all importance. Fine evergreens should always have natural balls of earth about their roots. This does not mean that upon shipment the nurseryman should pack the roots with earth and hold it in place by wrapping it about with burlap! A root ball implies a root so thoroughly supplied with fibers that the earth is held in place by their compression. Hence, an examination of plant stock upon its reception from the nursery is one of the first principles of successful planting (in these days of commercial nurseries). The best of handling cannot insure efficient growth from poorly grown plants or plants dried out in transit from lack of careful packing.

Holes for individual plants must be

prepared as units. The holes for the reception of the plants must be made sufficiently large to receive the roots without cramping them or bending them into unnatural positions. The roots should be spread out to their full length and to their natural levels and held to position by packing the soil tightly about them. If the soil is dry, water should be added to the earth as it is being packed about the roots of the plants. The plants should be pruned of about half of their previous year's growth. It is a good practice to pack the earth about the roots after they have been planted from two or three days. The height of the earth about the stem of the plants should be the same as it was when the plants were in the nursery.



A RESULT OF THE LANDSCAPE GARDENER'S SKILL.

Chas. A. Platt, Architect.



RESIDENCE OF F. H. GRAVES, ESQ.

Spokane, Wash.

C. Ferris White, Architect.

THE SUBURBAN RESIDENCE OF THE PACIFIC NORTHWEST

A Few Examples of Recent Work

The better private dwelling characteristic of any part of the country at any one time is usually expressive of the degree of economic maturity which that particular locality has reached. In the east, a great deal of wealth has not only been accumulated but inherited, and there are many rich people who are no longer as actively engaged in business as were their fathers and grandfathers. Men of this kind are naturally willing to sink a much larger proportion of their capital and income in building and maintaining expensive city and country residences. They do not need their money to the same extent in business; and they or their wives have acquired interests and tastes, which demand for their satisfaction a good deal of leisure and elaborate houses, in which to entertain and exhibit their costly purchases.

New Yorkers, Philadelphians and Bostonians reached the stage at which they were willing to build and maintain very expensive residences almost a generation ago. The middle west is just beginning

to enter upon a corresponding stage of development. There has during the past five years been a marked increase in the cost of the houses erected by well-to-do people, and a certain tendency to build up country estates, which imply leisure on the part of their owners and a certain detachment from business. The tendency has not gone very far as yet; and its effects upon domestic architecture in the west are minimized by the fact that western millionaires as often as not build their elaborate country houses among the hills or on the coast of New England. Undoubtedly, however, it will become in the course of time increasingly dominant.

On the other hand in still newer parts of the country, like the Pacific Northwest, men of even very considerable wealth are not as yet prepared to sink any considerable proportion of their capital in their residences. What money they possess they have usually made themselves. It is to a large extent tied up in their business, and they usually

have plans for the extension of their business which demand the investment of a great deal of additional capital. A man in such a situation, even though he be a millionaire, and even though he wishes a spacious and a good-looking residence, is obliged to impose certain limitations both upon himself and on his architect. He usually buys a few acres, more or less in the neighborhood of the city in which his business is situated;

built in a fragile manner and of ephemeral materials, but it is almost equally certain to fail to satisfy the taste of his children and perhaps of himself twenty years later.

The better class of residences, now being erected in the Pacific Northwest, a few of which are illustrated herewith, belong to the type roughly indicated above. They belong to a phase in the local development of domestic design



THE FINUCANE RESIDENCE.

Spokane, Wash.

Cotter & Malmgren, Architects.

and he usually erects a house costing anywhere from \$25,000 to \$60,000. In his house he wants as a rule a good deal of space; and in that case very little money can be spent either upon good construction or upon the treatment of the grounds, and the man himself is not conscious of missing anything in building as he does, because all his neighbors are doing the same. But such a residence is obviously unpermanent from every point of view. Not only is it

intermediate between the Queen Anne cottage and the fully formed suburban or country house. They necessarily betray the limitations imposed on their architects, both by the restrictions of their clients and the limited amount of money placed at their disposal, but once these limitations are granted, they are usually excellent examples of the peculiar type to which they belonged.

The architects practising in the Far West are usually men, who have been

trained in the Eastern schools, and have obtained some experience in Eastern offices. It is not to be expected, consequently, that their work will differ in any essential respect from the corresponding type of house erected in the East and in the Middle West. American architects all over the country are subject to a common run of ideas and are realizing or trying to realize a common standard of professional practice.

in design than the houses erected, either in the East or the Middle West during their analogous stage of economic growth. Their average, that is, is much higher than the average New York or Philadelphia suburban residence of the seventies or eighties or than the average Middle Western suburban residence of the nineties and after. The domestic architecture of the Pacific Northwest has apparently made a more promising



THE STRAHORN RESIDENCE.

Spokane, Wash.

Cotter & Malmgren, Architects.

They differ far more in their opportunities than in their ability to take advantage of what opportunities they have, and the value of their work must be estimated in relation to the economic and aesthetic conditions, prevailing in any particular locality.

It should be added, however, that just because these houses are fairly comparable to the corresponding type of house now being erected in the East and the Middle West, they average much better

start than that of any other section of the country. It will have to repair a much smaller number of mistakes and recover from the influence of fewer bad habits. As soon as the country reaches a more mature stage in its economic development progress will be more rapid.

Although it may be dangerous to draw too many inferences from the limited number of examples, illustrated herewith, we shall risk a few observations on the tendencies in design exhibited by



Spokane, Wash.

THE WAKEFIELD RESIDENCE.

Cotter & Malmgren, Architects.



Spokane, Wash.

GOV. M. E. HAY RESIDENCE.

these houses. In the first place the architects and their clients take more kindly to the so-called freer domestic styles than they do to those which demand more formal treatment. Out of all the dwellings reproduced, only two have any tendency towards the colonial, and neither of these designs can be characterized as a brilliant success. On the other hand several of the gabled houses are really picturesque and striking in

any other people; and inasmuch as frame construction will continue to dominate the domestic architecture of the coast for another generation, a frank application of Japanese methods might introduce an element of permanent value into the design of wooden frame houses in the Far West.

Another less desirable tendency is the imitation in the Northwest of the Californian predilection for the Mission style,



THE W. F. SHEARD RESIDENCE.

Tacoma, Wash.

Russell & Babcock, Architects.

appearance, and betray a genuine feeling for the proprieties and improprieties of this type of design. In the Northwest as in California, the architects in their building of wooden houses are obviously much influenced by Japanese models and it is a pity that they either do not or cannot allow this influence an even greater weight. The Japanese have given a higher architectural value and expression to wooden frame construction than have

and it can be defended by fewer good reasons in the cases of Washington and Oregon than it can in the case of California. Californians naturally take a sentimental interest in the old Mission buildings, which are scattered around their state; and their attempt to adapt the style to modern uses, while undoubtedly a weakness, is also undoubtedly an amiable weakness. But there were no Missions in the Northwest; and the Mis-



HOUSE AT LINCOLN PLACE.

Spokane, Wash.



ANNIE J. AND ELLIS F. LAWRENCE RESIDENCE.

Spokane, Wash.



Spokane, Wash.

F. L. CLARK RESIDENCE.

Cotter & Malmgren, Architects.



Spokane, Wash.

HOUSE SHOWING INFLUENCE OF THE REGION.

John K. Dow, Architect.



THE CROMMELIUS RESIDENCE.

Spokane, Wash.



REGINALD H. PARSONS RESIDENCE.

Somervell & Cote, Architects.

Seattle, Wash.

sion style and method of construction has never had any excuse for existence—either historical or economic. The attempt to imitate it in the northwest is bound to result in a feeble and frivo-

lous or a rudimentary style, whose interest is wholly historical and emotional and not at all technical. The sooner it is abandoned and more original work inspired the better.



THE CORBALLY RESIDENCE.

Spokane, Wash.



New York City.

CORNER OF 116TH STREET AND BROADWAY.

A case in which the curve of the street comes to the aid of a designer, who has reason to thank that very fortunate circumstance.

CONTEMPORARY APARTMENT BUILDING IN NEW YORK CITY

H. W. FROHNE

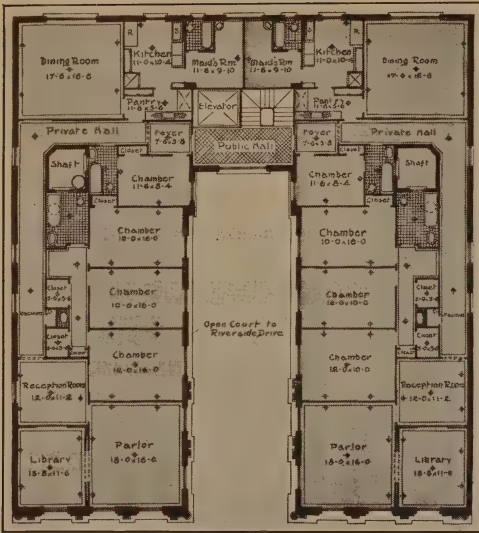
Attention was called in these columns in the March issue to contemporary German apartment houses. Their general attractiveness, substantial construction and flexibility of plan were remarked and compared with our own efforts. The responsibility for our failure to measure up to unprecedented opportunities was laid at the door of the lack of professional and popular interest in the subject, together with the amazing zeal of the professional real estate speculator to avail himself of conditions for his personal aggrandizement at the public expense.

In order that the statements made in the article referred to above be not understood as implying a sweeping condemnation of the entire field of American apartment house building, some qualifications must be made. In the first place, there is no intention to set at naught the excellent and disinterested work of the New York Tenement House Commission and the Society for Improving the Condition of the Poor whose efforts have resulted in much permanent good. It is to be set to the credit of such bodies, of course, that the New York Building Code was so modified as to eliminate some of the worst features of the former indecent and unsanitary type of tenement which prevailed and was profitable to the speculator under the old code. The allowable percentage of the area of the site which the building might occupy was so materially reduced as to give each room daylight, if not direct sunlight; the superficial area and cubical contents of the rooms were increased; better and more numerous plumbing facilities were made imperative; and the conventional type of house on a twenty-five foot frontage was made speculatively unprofitable and the maximum encouragement was offered to build larger houses yielding the greatest

benefit of the improved law to their inmates.

In the second place, it would hardly be fair to leave unnoticed the efforts of some of our most conscientious architects, who have given much thought to the solution of the tenement house problem in New York, and who are constantly gaining a better understanding of its difficulties. To be able to carry out their ideas they have had to interest independent non-speculative capital, and thus far these enterprises, though highly successful in themselves, have not been numerous enough to attract general public notice and have, as a rule, been conceived, or at least, regarded, in a spirit of philanthropy. Their efforts have been well directed, but more concerted action is necessary before a material influence can be exercised on prevailing tendencies. Until the impression become general that apartment houses, legally known as tenements, should be built to stand economically for a great many years and that therefore it pays, in the long run, to build them well rather than shoddily, the fundamental economic weakness of our system of building houses of this kind cannot be corrected.

The New York Chapter of the American Institute of Architects has evinced a new interest in the tenement house problem of the metropolis, which is intended to foster public interest in the matter. To secure the co-operation of owners, it offers a prize annually to the owner of that tenement or apartment house which, in the judgment of the Chapter, is most meritorious from an architectural standpoint. Whether the owners, who at present care little for the opinions of architects, will, in the future, consider it sufficiently worth their while to seek the honor for the publicity which such a distinction might give them, re-



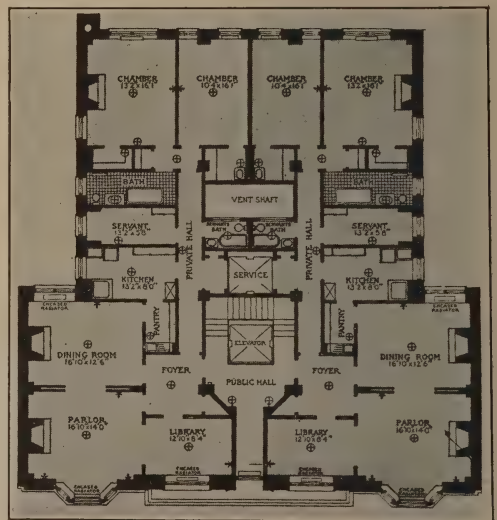
Typical Floor Plan of Apartments with a Single Street Court—"The Mira Mar."
452 Riverside Drive, N. Y. City.

mains to be seen. The intention, at any rate, is of the best and the idea is worth a trial.

There are, of course, an increasing number of large operations known as co-operative apartment houses, in which there is beginning to be shown some appreciation of the value of economical and attractive design and integrity of construction. These projects are so much in the nature of the special case, however, that their effect on the rule is almost negligible.

In speaking broadly of the apartment house in New York it is necessary to distinguish two general classes, those of five and six stories, which are still permitted to be built non-fireproof, and those of more than six stories, in which the code compels fireproof construction throughout. It is the latter class which furnishes the majority of our illustrations. These are, of course, much more expensive undertakings than the ordinary house which is inhabited by the typical New York family by the tens of thousands. These tens of thousands of families are the social majority of the metropolis and it is for them that better apartments must be provided, while this smaller and expensive, though by no

means numerically, small class of which we are illustrating the latest phase, are abodes of choice and not of compulsion. Do these larger and most exclusive apartments, which we are publishing, provide safe, healthful and, as far as possible, homelike surroundings? Does the well-to-do tenant get good value for his money? To answer this question, let us admit in evidence typical floor plans of two representative houses of this kind just completed. In the first place, compare their pretentious façades with the plan arrangements of the two houses. What is the verdict? The story here is the same relatively, we are forced to admit, as in the thousands of cheaper apartments which we have designated as the habitations of New York's social majority—much superficial pretense, little substantial fulfilment. The hand of the speculator is again in evidence, and though the extent to which he can trade on popular credulity is much greater in these expensive projects, yet fortunately the law limits him in his construction and insures a more permanent form of building and better protection against the rapid spread of fire, though scarcely a higher standard of planning. A slight conflagration in one of the newest of these houses in New York recently



Typical Floor Plan of Apartments with Double Yard Courts—"The Ardelle."
Opposite Grant's Tomb, N. Y. City.

was readily confined to the part in which it started, although there was danger to life because of the failure to properly enclose the elevator shaft with fire-resisting materials.

It would be well if the building code in New York, as far as it relates to construction, could be so modified—

gradually it would have to be—by the prohibition of certain combustible materials now allowed and the substitution therefor of fire-resisting materials, so that gradually it would get to be about as cheap, in first cost, to build on an entirely fireproof basis. A start was made in this direction when fireproof



"THE MIRA MAR."

452 Riverside Drive, New York City.

An all fireproof apartment in which there are some attempts to produce an attractive design. This house is a good example of the lack of correspondence between externals and internals. The show of the front is but poorly supported by the planning of the apartments.



Northeast Corner of 111th Street and Broadway.
New York City.

An attempt to avoid the projecting cornice.

stairs were required and since all doors leading to public halls have had to be covered with metal. Why not go further and forbid the use of public halls of any exposed combustible material whatever; compel all elevator and dumb-waiter shafts to be of incombustible materials throughout and in the case of exposed elevator shafts compel the complete enclosing of the same at every floor with wire-glass or other suitable fire-proof material; forbid the use of wood lathing and compel the use of a hard plaster on metal lath, stipulating that fire-steps must be established under all partitions and against all walls which are furred, by means of a packing of some suitable incombustible material to check the communication of flames from one floor to another? A device which could with profit be borrowed from the German apartment houses is the provision of a service stairs completely encased by firewalls and provided at each floor with fire doors. Such a feature could be made an effectual fire escape as well as a very useful stairs for servants when there is no elevator.

Of course, all modifications of the building code which would make it more expensive to build and which, moreover, would curtail any given industry would

be fought tooth and nail, on the one hand, and rejected in other quarters as not worth while in proportion to their cost. Such innovations would cost dearly, and the fact that they cost dearly enough to prevent a certain class of economically undesirable building operations would be one of the very best reasons for their adoption. To make the undesirable class of building impossible is the only means through which we can ever hope to get still further improved housing conditions for the tenement house dweller who is forced by circumstances to spend the major portion of his life in this kind of an abode.



"The Ardelle."

Opposite Grant's Tomb, N. Y. City.

Architectural features worked for all they are worth, but with a questionable result.



610 TO 616 WEST 116TH STREET.

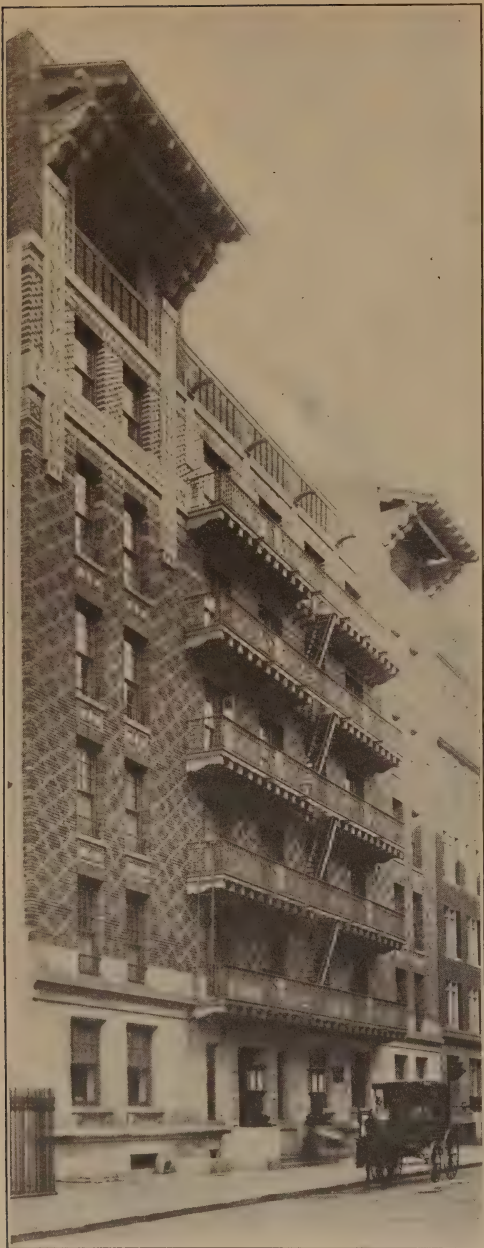
New York City.

An unsuccessful attempt to create a feature by the gabled treatment of the cornice.



SOUTHEAST CORNER OF 127TH STREET AND RIVERSIDE DRIVE.

This facade looks as though it could make good on the inside what its external appearance promises. It is a step in the right direction.

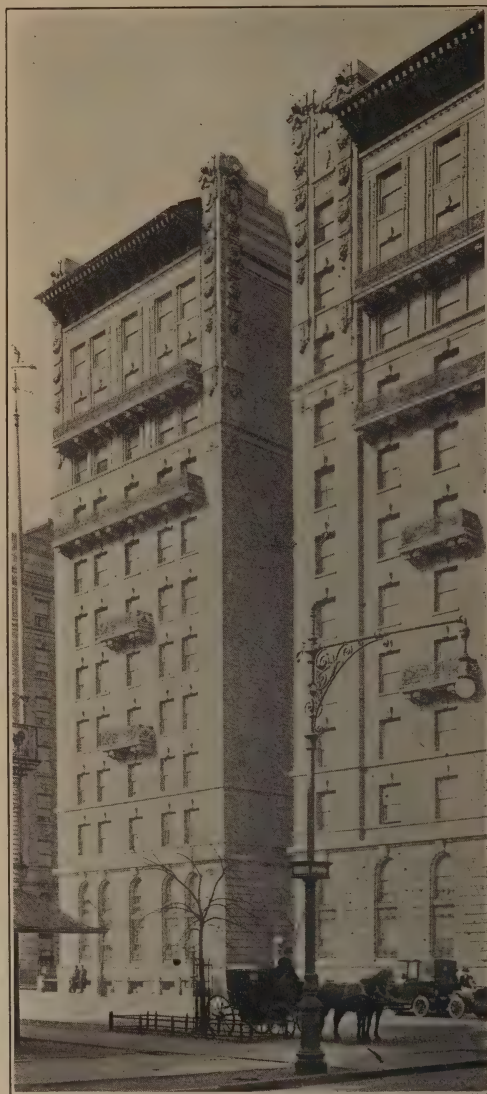


539 West 112th Street.
N. Y. City.

The use of color in the brickwork and the treatment of the fire escapes are worthy of notice.

The ideas which are uppermost in the mind of the speculative builder of apartment houses of all classes in New York

to-day are to carry on as many operations of as many units each as his capital and the demand will permit. The ability to dispose most rapidly of his crop is a measure of his ability to make money and continue to shape the future in a way entirely agreeable to his personal interests. In his quest for variety in these undertakings he has, at rare moments, allowed himself to reflect that



Northwest Corner of 110th Street and
Broadway.
N. Y. City.

perhaps a concession now and then in the way of a little more liberal allowance in planning, a slightly better grade of materials and labor could not operate otherwise than to keep him in the good books of the moneyed interests and, at

better grade of surface or facing materials making for the maximum of visible display. The power of advertising has affected him as it has most every other business and he was, in fact, one of the first to fall in line. With the



RIVERSIDE DRIVE, BETWEEN 127TH AND 128TH STREETS.

New York City.

An attempt at respectability—of internal appearance—but too much influenced by bad examples in its vicinity.

the same time, postpone a little more his eventual dispossession as a social menace by the complaining tenant.

The concessions to which he has given his consent at such exceptional times have been generally in the employment of a

present and probable future conditions of labor and the prices of materials it will become more and more impossible for him to spend as much money for sham and display as he has been accustomed to. In the meantime the tenants



CLAREMONT AVENUE, LOOKING TOWARDS 116TH STREET.

New York City.

This motley crowd faces the quadrangle of Barnard College, which the speculator has not been slow to use as an asset.



137TH STREET-RIVERSIDE DRIVE, LOOKING NORTH.

New York City.

Some blocks of the "latest" in non-fireproof New York apartments. It is a great pity that an avenue commanding so beautiful an outlook should have been given up to the purpose.



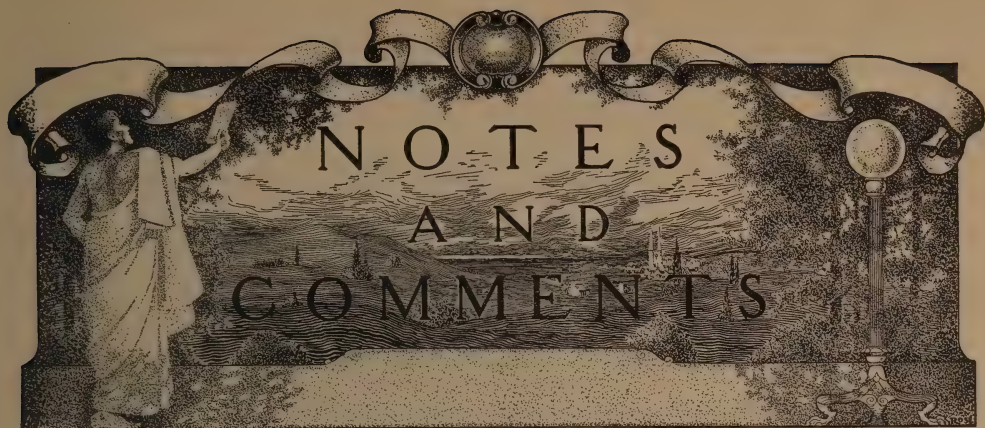
LOOKING NORTH ON RIVERSIDE DRIVE FROM 116TH STREET—ONE OF THE MOST ACTIVE SECTIONS IN THE FIREPROOF TYPE OF APARTMENTS.

have got to expect that "rich" wrought-iron fence with its electric globes, the "highly ornamented" façade and the "elegant decorations" in entrance halls. All this they have come to accept as a matter of course, and if the real estate speculator is going to carry them along he must constantly provide the "appearance of more appearance," or something else more substantial. Which is he going to choose? The increasing exodus into the suburbs and within a commuting distance of City Hall is the beginning of a mighty revolt of which the city real estate market will ultimately have to bear the brunt. When apartment risks, which to-day are still so optimis-

tically regarded, become a poor form of security for much smaller sums than those which they were built to realize, then a readjustment of some sort must come about. Whether this readjustment will be gradual or otherwise it is yet too early to say, on account of New York's enormous capacity for development and of assimilation, but come it must. Does it not seem that co-operation with the architect in good standing is the most far-sighted policy that the real estate speculator could pursue just now for his own ultimate good. With the architect as his adviser, the position of the speculator as a public agent is bound to be bettered.



Northwest Corner of 141st Street and
Broadway.
N. Y. City.
Terra cotta used with discretion.



THE ARCHITECT AND FIRE PROTECTION*

insurance interests very closely, and is of especial interest to the architect, and therefore it is a duty as well as a pleasure for the American Institute of Architects, concerned as it is in advancing the standards of the entire architectural profession, to be represented in the deliberations of this body.

Mr. Irving K. Pond, President A. I. A., delivered this paper at the convention of the National Protection Association at Chicago, May 19, 1910.

The subject of the relationship of the architect to substantial building and to fire protection is one of wide significance and with many ramifications. The matter is not so simple as at first appears, for it deals not only with the present status of building development, but with the past as well, and reaches far out into the future.

Speaking from his purely personal standpoint and regarding only his selfish interests, the architect might urge thorough and yet more thorough methods of building construction and protection, that the monument to his skill and genius may last throughout the ages, adamant against the destructive agencies of water, fire, climatic conditions, and shock. The architect likes to consider

himself as a maker and recorder of permanent history, but build as stably as he may, the Nile will undermine the foundations of Karnak and Luxor, fire will lay low the "Ephesian Dome," frost and moisture will sunder the massive buttresses and earthquake will scatter the columns of the temples which man has reared to carry the glory and fame of his race on through the ages.

But the architect of the present has to deal with other causes which go toward the unmaking of history as embodied in architecture. The changing conditions of everyday life act as destructive agents, so that the economic loss in the demolition of the present to prepare the ground for the future is as appalling in a way as is the destruction by any of the natural causes. The philosophic attitude to maintain toward the whole subject is, that out of each great loss must come some gain, and that no great good is attained without the payment of an adequate price. And so in considering the matter of permanent building and protection against the elements, we are brought face to face with the modern problem which is taxing the ingenuity and genius of our architects and economists, the problem of city planning for the present and the future.

The value of building for permanency is to be carefully considered where conditions are ever shifting and buildings to serve the special purpose of to-day may not meet the requirements of to-morrow. The logic of city planning must appear as keen as the logic of house planning, and the distorting of the function of one part of the city must appear just as chaotic and as fatal to the economic order as the derangement of the

*This paper was read at the convention of the National Fire Protection Association at Chicago, May 19, 1910, by Irving K. Pond, Pres. A. I. A.

functions of various rooms in the dwelling. The furnace room should be equipped to receive the furnace and fuel and calls for certain protection which need not be afforded to other portions of the house. To erect the furnace in the drawing room or to install the range in the boudoir is to derange the life of the household and stultify the meaning and design of the house and to presage a lapse into barbarism or to indicate a non-emergence from that estate; and thus is indicated the possible connection between city planning and logical construction and necessary protection. The logical planning of the city—the laying down of permanent lines of development, the laying out of permanent avenues of intercommunication and lines of transportation that the functions of the various portions of the city shall not be deranged, but shall be susceptible of logical and rational growth and development—bears directly on the matter of comparative stability of construction. The wisdom in creating city planning commissions and even in applying the theory to smaller districts becomes apparent and should be emulated in our own country by our legislative bodies, and warrant of law rather than individual initiative should bring about the desired result. This idea which has been in practice and has justified its existence for a long time in Austria, is coming into vogue in Germany and is just now being adopted in England. Various of our American cities are attacking the problem from some special point of view individual to the locality, but the wider problem in all its manifold bearings on social organism, industrialism, housing, sanitation, morals, and beauty has as yet to be conceived by the general body of American city planners. When our civilization is established and we cease to be a restless body pushing forever toward the frontier, our cities will partake more of the nature of fixed abiding places and less of the nature of the camp, as our residences to-day are smacking more of the permanency of buildings and less of the ephemeralism of the tent. At such time sanely conceived civic centers will be established, calling for permanent structures suited to the needs of the locality and connected with other similar centers by great arteries of intercommunication, which themselves will be of a permanent and lasting nature. The industrial quarters, the residential quarters, the wholesale quarters will be distinctly differentiated as are the apartments of the logically designed dwelling, and will be susceptible of logical and predetermined growth. When the laws of economics shall

have been understood, when each man's duty to his neighbor and to the community shall be as thoroughly recognized as are the rights he arrogates to himself, when the laws of order and the love of beauty shall have been established in the heart of the race, the overtopping commercial structure in the center of other commercial structures or in the center of the residence district will be a thing of the past. In fact, in the logical city overtopping commercial structures will not, as now, add their disfigurement and their problems of transportation and of sanitation to the neighborhood they infest, and the matter of protective construction and protective appliance will be simplified.

It would seem impossible that the city should develop without certain destruction of existing forms and functions, and it will be seen that this condition should be recognized in the problem of construction and of protection, especially in the earlier stages of the city's development. The possibility that factories or that apartments may be torn down within a comparatively short period of time, to be replaced by buildings more extensive and devoted possibly to other uses, must affect the character of the construction, and to insure against great economic loss in the wreckage of existing structures the protection of life and property should be made to depend more largely upon external means and appliances.

Passing now the relationship of construction and protection to city planning and coming down to first principles, perhaps the most effective method of protection as it affects the community generally would lie in the operation of a law making the loss or damage to extraneous property or to life to hold against the owner of the property from which the fire spreads or the damage emanates. If the title to such property were vitiated until claims had been settled there would be less argument as to the desirability of protection in specific cases, and there would be smaller need to penalize neighboring buildings of a higher type. It may at some time be the function of the American Institute of Architects by itself or in conjunction with your able body to suggest such legislation and assist in its advancement; but without awaiting that time the Institute may find other methods of serving the community along these general lines.

The American Institute of Architects, the function of which not only is to elevate the status of the entire architectural profession, but to better the building conditions in general, is contemplating the formulation of a typical building code which shall be on a par

with its standard form of contract and general contract conditions and its standard specification. In this it needs the affiliation of the protection and insurance engineer. A body like the American Institute of Architects should be eminently fitted to undertake such a work, for it not only understands the technical details of building construction, but it comes to the work without any personal bias or any individual to serve, regarding only the highest good of the community. The architect's desire to build a monument for himself may in this instance be disregarded. The protection engineer, however, as represented by the National Fire Protection Association, is a necessary co-operator in any scheme of code formulation, for he has tested in his laboratory the action of the elements upon materials under the most severe conditions and can lend most valuable technical aid. His tendency, however, from the side of underwriting, would be to stiffen up on conditions, possibly to the disadvantage of the building owner, in order to protect his interests against possible losses. There would always be the suspicion of self interest in the advice of the underwriter. The formulation of a standard building code is quite as difficult as it is desirable, for its mandates must be in general terms, susceptible of application in all sections of the country. The architect would have a more open mind to the use of certain materials; for instance, unprotected cast iron in window mullions, or unprotected lintels supporting short spans of masonry, for he has known the metal used in these forms to stand the most severe test possible under actual conditions, whereas, under the artificial conditions of the laboratory the protection engineer has found them to fail. A liberal yielding by the architect from his point of view to that of the underwriter and a reciprocal action on the part of the underwriter would result in a code of great general value and equity. The architect would endeavor to study conditions so as not to penalize the high class building and legislate against the owner of such a building in favor of a neighboring building of lower type. The high class building should be protected against the lower class building by equitable legislation and the lower class building should not be allowed to jeopardize the entire neighborhood as well as itself. At the same time the higher type of building, especially when it runs into an inordinately high structure, should not be permitted to jeopardize the safety of life and limb within its own confines. This entire subject impinges on that of city planning and the logical distribution

of various types of industries and commercial activities.

As a practical phase of the general topic it is well to note the valuable work which the Board of Underwriters and your Association are doing in promulgating data with reference to fire protection. In relation to this a suggestion has been made by an eminent architect that this work is too technical in its nature to reach the generality of architects and owners who naturally should, and under certain conditions would make use of the provisions. At present the information with regard to the simpler forms of fire protection is contained in large pamphlets from which it is to be with difficulty extracted, and, moreover, the information is generally so put that it is not quite clear to any but engineers and architects who have had special practice along those lines. The few architects in the larger cities who pay any special attention to this subject, of course, keep up to the mark by special correspondence, consultation with insurance engineers, and constant reference to the Board of Fire Underwriters in specific cases; but the great majority of the architects of the country know absolutely nothing about the simplest matters of fire protection methods.

An educational propaganda can best be carried on by a series of primer-like leaflets of uniform size, mailed regularly, perhaps once a month, to every architect in the National directory, and to every builder, forming in due course a portfolio of technical sheets which can be replaced from time to time as they become obsolete. One leaflet could deal with brick enclosures for staircases, another with brick enclosures for elevators, giving diagrams of roof houses and doors, or even more important, a statement as to costs showing how little more of expense it involves to incorporate these refinements and how much it adds to safety, and finally how sure it is to be adequately recompensed by the saving in insurance. A series of leaflets on various types of fire doors and automatic and other metal window frames with an explanation of their advantages and a general statement of the cost as compared with wooden frames; data as to modern methods of mill construction embodying the latest types of girders and flooring and column and beam connections, should be given out in this form, as well as suggestions as to the construction of simple fireproof stairways, especially those of reinforced concrete, such as can be constructed in any town by a clever mason at small expense. An important feature would be a sheet on automatic sprinklers, with an ap-

peal for their use, and a statement of approximate cost of their equipment such as an ordinary building, 50x100, on the ground, and six stories high, would require; and it would be quite to be desired that the information given on these sheets as well as the information which is given to architects personally should be such that the architect could place reliance on it and not find after he had installed certain appliances and introduced certain specific methods of protection, that they were for naught and would have to undergo costly reconstruction.

It is not infrequent in actual practice that the means adopted or appliances installed under specific recommendation of one official of the Board of Underwriters have been summarily rejected by another official, and there is no redress. Remove and reinstall, or up go the rates or no rates will be considered. This is rather trying to the architect who has done his work conscientiously, and it forces a situation rather difficult of explanation to a client who naturally cannot comprehend the case and quite naturally conceives his architect to be at fault. Discretionary power on the part of public commissions is being considered and recommended as a panacea for modern legislative ills, and should be, where the drastic enforcement of non-elastic laws operates at the same time against private interest and public good. But on whom can such arbitrary power safely be conferred in the case of the general government? The Board of Underwriters has not to consider that question, for it need not be governed by drastic laws, but in all justice and logic may make the particular method suit the particular case.

A word as to certain specific architectural functions must be uttered, especially as it concerns a matter in which unenlightened and arbitrary rulings make or break. The architect is forever struggling to encompass beauty to endow all his forms with grace and charm; otherwise he is no architect. In this he is not aided by the Underwriters' rules, which tend more and more to make the objects to which they apply more crude and ungainly. This is especially so in the matter of frames and sash and the proportions of windows. So, too, with fire doors, and their appliances; and so with many matters. In many instances the matters might be adjusted by a commission, were its ruling not to be negated immediately by another commission. These suggestions are not uttered in a carping spirit, but to indicate that equity between man and man should be conserved, equity between associations and capital also. The ethical element will enter into the opera-

tions of even a Board of Fire Underwriters and the aesthetic element will not down where the true architect is concerned; and so it must be apparent that questions of business ethics and personal fair dealing and questions affecting public taste, inhere in the problems of the protection and the insurance engineer and the powerful association they in general so wisely represent.

THE CITY PLANNING CONFERENCE

The Conference on City Planning, which was held in Rochester last month, proved even more of a success than those who were responsible for it had dared anticipate. There was a large attendance, and it was noted that practically every person present had done, or was now doing, something that is worth while. In other words, it was, to a rather unlooked for extent, a congress of "experts"—though doubtless the members of it would have been last to admit that. It was recognized on all sides, by the conferees, that there is much yet to learn about city planning, that the science—if distinct science it is to be—is still at the beginning of its development, and that the purpose of the gathering was to seek the light. But papers and discussion were of a high order or merit; there was evidenced the world of thought that is being devoted to the subject; and an inevitable result of the Conference, considering its purpose and its success, was the resolve to continue the committee, with some additions, suggested by themselves, and instruct it to arrange a third annual Conference for next year. Also, out of deference to the presence of Canadian delegates, the name was changed from the National Conference on City Planning and Congestion of Population to American Conference on City Planning—the last part of the long former title being dropped because it was perceived that the congestion problem was only one of many with which the city planners will have to deal. Among the architects present were John M. Carrere, Arnold W. Brunner, Grosvenor Atterbury, Milton D. Morrill and George B. Ford; but the architects were not more in evidence than were the landscape architects, the city officials, the civil engineers, the lawyers or the representatives of interested associations. In fact, all interests were represented pretty evenly and conferred together in the best of good fellowship, and with no jealousy, on the common theme.

ANNUAL MEETING OF AMERICAN FEDERATION OF ARTS

A year ago The American Federation of Arts was formed at a convention held in Washington. Last week this organization held its first annual meeting at the National Capital with representatives of nearly one hundred art societies, museums, civic improvement associations, schools and universities in attendance. Sessions were held morning and afternoon on May 17th, 18th and 19th, at the Willard Hotel, and many inspiring addresses were delivered by men of national reputation as leaders in the field of art. The territory covered by representation extended from Boston to San Francisco and from St. Paul, Minnesota, to Fort Worth, Texas. The range of subjects treated was equally wide and comprehensive, including the various branches of the fine arts and their divergent applications. The ultimate value of art to the individual and to the nation was emphasized by the Hon. Franklin MacVeagh, Secretary of the Treasury, in his opening address, and dwelt upon at some length by Senator Newlands on the last day of the Convention. The people, Senator Newlands declared, have gone far ahead of the legislators in appreciation of the fine arts, and he urged that steps should be taken to bring to bear upon them the weight of public opinion through their constituencies, reminding his hearers that in this, Congress need not be expected to lead, but to follow. The Hon. James L. Slayden, member of Congress from Texas, testified to the necessity of educating the legislators, in an address on "The Trials of the Congressman Concerning Art Matters," in which he cited Statuary Hall at the Capitol as a witness of ill-judged selection of works of art resulting in a perversion of good intention. Modern methods of education, in the professional school especially, were attacked by George de Forest Brush, the well known painter, who insisted that it was all wrong to surround students of art with ugliness, give them imperfect models, homely objects to copy, and expect from them beautiful products. Art, he maintained, had fundamentally to do with beauty; that it was hopeless to attempt to manufacture originality; that for inspiration one must turn back to the fountain source. Ralph Adams Cram voiced the same sentiment in a paper on "The Relation of Architecture to the People," emphasizing, however, ever more strongly the interdependence of the arts. Edward T. Hartman, secretary of the Massachusetts Civic League, in telling of "How to Reach the

People," claimed that the greatest responsibility rests upon the teachers in the Public Schools; who have the opportunity to make patent the difference between the good and the bad; in other words, to mould artistic taste while cultivating perception. That the Public Schools are awakening the art consciousness of the nation, Dr. James Parton Haney, director of art in the High Schools of New York, maintained, stating that the present teaching of manual training in the elementary schools is making "art a vital subject—a force that enters into every phase of daily life." What has been accomplished in Municipal Art, as well as the need of further effort in this direction, was set forth in an address, illustrated by stereopticon slides, by J. Horace McFarland, president of the American Civic Association, and an inspiring account of what the Municipal Art Society of Chicago has accomplished, was given by James William Pattison, secretary of that organization. Looking to the future, addresses were made by Percy MacKaye, urging the establishment of Civic Theatres, by Robert Underwood Johnson, recommending the upbuilding of State Art Museums, and by T. Lindsey Blayney, setting forth the importance of the inclusion of the History of Art in the College Curriculum. F. Allen Whiting, secretary of the National League of Handicraft Societies, told of what the arts and crafts movement had accomplished; E. H. Blashfield spoke on the "Ethics and Politics of Mural Painting;" a paper on the care of bronze statues in public squares was contributed by Herbert Adams; Glenn Brown urged the importance of the adoption of the Park Commission Plan for the artistic development of Washington in order that the National Capital should become a model city; Hon. Charles D. Walcott, Secretary of the Smithsonian Institution, gave an account of the upbuilding of the National Gallery of Art; James Frederick Hopkins told of the value of the International Congress on Art Education, and Mitchell Carroll, Secretary of the Archaeological Institute of America, set forth logical reasons for belief in archaeology as a force to counteract vulgarity and quicken appreciation for beauty; in addition to which Arthur Fairbanks, director of the Museum of Fine Arts, Boston, told of how the museums are reaching out to the people, and H. K. Bush-Brown, the sculptor, entered a plea for a reversion of the present system of education.

More than one brief discussion followed the delivery of the papers, but throughout a spirit of harmony was manifested. The papers while thoughtful, and in some in-

stances scholarly, were vital and tended toward accomplishment. The interest from first to last was well sustained and the possibility of team work in art as in other lines of activity was patently manifested.

WRECKING A SKYSCRAPER

The newspapers have made considerable, as was to be expected, of the demolition of the twenty-two story building at the corner of Wall and Nassau Streets, New York City, in order that a structure ten stories higher may be erected. The event has appealed to the provincial imagination even more than to the metropolitan, for outside of New York there is not a city in the world in which a twenty-two story building is not still a good deal of a curiosity; and outside of Chicago and Philadelphia, one might count on one's fingers the structures that are appreciably more than half that height. But a tendency to boastfulness is held in due restraint by the consciousness of the economic waste in tearing down a comparatively new structure of such proportions, and as firm as a rock still. Yet this waste is only that, exaggerated in form, which accompanies all progress—the substitution of new machines for old machines. But the wrecking of the building, though it has proceeded in perfectly orderly, matter-of-fact fashion, has been, perhaps, largely on that very account, an interesting process. It is not a much easier task to tear down a structure of steel than to put it up, and the magnitude of this task has called attention popularly to the undoubted fact that building engineering is a two-sided profession, and the wrecker is as big a man as the constructor, or is becoming so at least.

BOSTON'S REAL PROMENADE

The Charles River esplanade in Boston is nearing completion, and it is so far completed that it is very much used already, and offers in itself a very fine and unusual city picture. Considered from the standpoint of social service, it makes the rare municipal provision of a real, and popular, promenade. Its location makes it a delightful and convenient thoroughfare just before the offices open and just after they have closed; but all day long scores of people are walking there—and really promenading, for in the whole length there is not a store window to look into, a bargain counter to attract, or an office where

one may do business. But there is an abundance of fresh air, the ceaseless charm of dancing blue waters, the contrasting beauty of the broad strip of green grass and the orderliness of long, straight lines of wall and walk. Later, when trees and shrubbery begin to count, there will be other beauties in the esplanade; but at present it is a promenade, pure and simple. That this orderly, simple and successful treatment of a long urban waterfront is going to have strong influence, as an example to other cities, may be accepted without question. Considered by and large, that, indeed, may be the esplanade's greatest service. But it is wonderful how much it already means to Boston, and with what grace and charm it has stamped its individuality on that most individual of great American cities. One reason for this, doubtless, is its conspicuousness, for it is a striking part of the picture which all the residents, and all the friends of the residents, of half a score of suburbs beyond the river—including, of course, the university city—see as they cross one or the other of the main highway bridges.

It was inevitable that in the end the esplanade should triumph over the hauteur and conservatism of the Beacon Street houses, which have turned their backs to the river for generations—and that word "generations" counts in Beacon Street more than it would in Podunk—or New York. It was not a conquest to be made suddenly. The occupants of the Beacon Street houses having opposed the esplanade for years, one may not look for their enthusiastic approval before it is even completed. But it is clearly winning its way. One after another of the houses is turning its head and looking around to river and esplanade—shyly, of course, but lingeringly. When the fashion of turn-about really sets in, it will mean as radical, as ingenious and interesting, and doubtless a far more attractive change than was involved by the edict that Fifth avenue projections would have to go. The first change has been a general tidying up. Back Street, as the river edge street used to be called, significantly, was never better than an unkempt alley in the old days. It is now as neat as a little suburban street. Some rather striking and pretentious bays—one might say "bows"—are appearing on the backs of certain of the Beacon Street houses; here and there the low adjoining garage has been given a flat roof, and made into a terrace; in any reconstruction, it seems to be recognized that the houses on the north side of Beacon Street now have no back—but two fronts. Also that the "straight front" may be well enough for

street wear, but that something else is required for the shore. It is all very interesting, to architect and to civic student, and to the citizen the esplanade has already become very satisfactory. And the end is not yet, for there is almost sure to be a marked increase in pleasure boating—possibly cheap rides on public launches—that will add much to the life and attractiveness of the scene.

**THE LATE
GEORGE
AITCHISON,
R.I.B.A.**

One cannot exactly say that either the practice or the theory of architecture has had a loss in the death of Professor George Aitchison, who died in England in May. But that is only because he was an old man and had done, in both departments, all that lay in him to do. Though the son of an architect, and an architect himself all his life, his own contributions to architecture were not of the first importance. The most noteworthy of them, doubtless, was the house of Lord Leighton, which attracted some considerable attention, at the time of its erection, for the logical unity and consistency of its structure and its decoration. These same qualities were exhibited in the decoration of the apartments of Princess Louise in Kensington Palace. The mere fact of being chosen as her architect by the most artistic of the royal princesses, was in itself a tribute of which the significance was safe to be appreciated in England. As the architect of the St. Katherine's Dock Company and the Founders Company, and as the architect of the offices of the Royal Exchange Assurance Company in Pall Mall, Professor Aitchison had and improved different kinds of opportunities for the display of his architectural quality. His professional eminence was recognized in his election as R. A. (1898), and still more emphatically in his election to the Presidency of the R. I. B. A. But he will be best remembered rather as a writer on architecture than as a practitioner of it. Up to 1905 he was Professor of Architecture at the Royal Academy, and in that capacity delivered learned, thoughtful and suggestive lectures on the history of the art. One set of these, the lectures on "Byzantine Architecture," were reprinted in full in the first volume of the Architectural Record. The subject had great attractiveness for him, especially the eligibility of Byzantine as a starting point for modern work. He was of the opinion of William Morris and Russell Sturgis that the interior of St. Sophia is the most beautiful

in the world. He had investigated it with great care, and he had also paid much attention to the other remains of Byzantine art in Turkey, especially with a view to the applicability of their architecture to modern requirements, though he by no means approved of anything like literal reproduction of them for modern purposes. He said emphatically, "we want architecture, not archaeology." In fact his architectural creed was much like that of Viollet-le-Duc,—"I am convinced that we can bring the taste of this generation to perfection by making it reason." His sympathies went out to every other traveller on the same path. The late Leopold Eidlitz, of New York, owed to the sympathetic interest of Professor Aitchison in his work, "The Nature and Function of Art," that virtual "crowning" of the work which was involved in the election of its author to an honorary membership of the R. I. B. A.

**THE
PICTURE
OF A CITY**

It is curious to note, as one comes over Harvard Bridge to Boston, what a city of red brick Boston is. It is like London in that respect, as very likely has been remarked before, for the likeness could hardly go unnoticed. In New York, however, as also in Paris, lighter tones predominate—stone, and buff colored brick, and white paint. The comparison is made, of course, between the like parts of the cities—that is to say, between the more fashionable parts, for the section that one sees from Harvard Bridge is as aristocratic as any in Boston. But there is a change at work in the Back Bay. It has not yet reached the river front, but it will spread to that. It is the change to the same light colors which New York uses—to a like Beaux Arts character. Perhaps the contrast is as marked as it is because from the bridge one sees old Boston, and in the more fashionable parts of New York one sees new New York. But whatever the explanation, the city-view one gets from the bridge is unusually clear cut and satisfactory. It might stand for an abstract conception of a city. There is the low hill, dome crowned; the many towers and fluttering flags; the crowded houses, and at night the long lines of lights. Looking from the farther half of the bridge, the even waterfront thrusts no confusing details into the picture. It is a view of a city—not necessarily Boston, except as no other city presents just that sort of view. The people on the esplanade, watching the "matchless

sunsets," or the lines of bridge lights and the dancing waters, by no means occupy the only interesting viewpoint.

**BOSTON
WINDOW
GARDENS
OFFICIALLY
DISAPPROVED**

The Board of Street Commissioners of Boston have refused this season to issue the usual permit to the big Filene department store to install the window gardens that for some time have been an attractive feature of the exterior of that establishment. In an interview, the chairman of the Board is quoted as saying that "there are altogether too many of the overhanging objects in the business district of Boston"—an opinion that is probably not generally shared, if "objects" explicitly refer to window gardens. If the Commissioner referred to overhanging signs, one would think that it might be possible to distinguish in the rules between a projecting sign and a box of flowers on a win-

dow sill. And it might be a good thing to show the Commissioners photographs of the business streets of London—a considerably more important city than Boston—or of Berlin, or other Continental cities, where the window gardens on commercial structures are a beautiful feature that always impress Americans very strongly. Even New York has learned to lay a good deal of stress on the decorative value of the window garden, and finds it coming more into use—and Boston is to a large extent a summer city, thronged with tourists in hot weather. Some spice is added to the action of the Commissioners, through the fact—which possibly has no bearing on the case—that Mr. Filene is head and foremost in the Boston-1915 movement, and that the refusal is ostensibly based on the high civic ground that the Commissioners desire to encourage the beautifying of the city and believe that the safest way to do this is to prevent "the installation of objects which obstruct the view of the pedestrian, or in any way detract from the appearance of the buildings themselves."



A GOOD EXAMPLE OF COLONIAL ARCHITECTURE.



• C O N T E N T S •

THE SEASIDE HOUSE NUMBER

Recent Sea Shore Residences Along
the Atlantic Coast

(Illustrated)

Notes and Comments.

The Improvement of Montclair—English Town Planning Quarterly
—The City as a Composition—Restriction of Residence Property
—Florentine Palace Restored—Massachusetts Art Commission—
Graduate Fellowships in Architecture—A Museum Worth Seeing.

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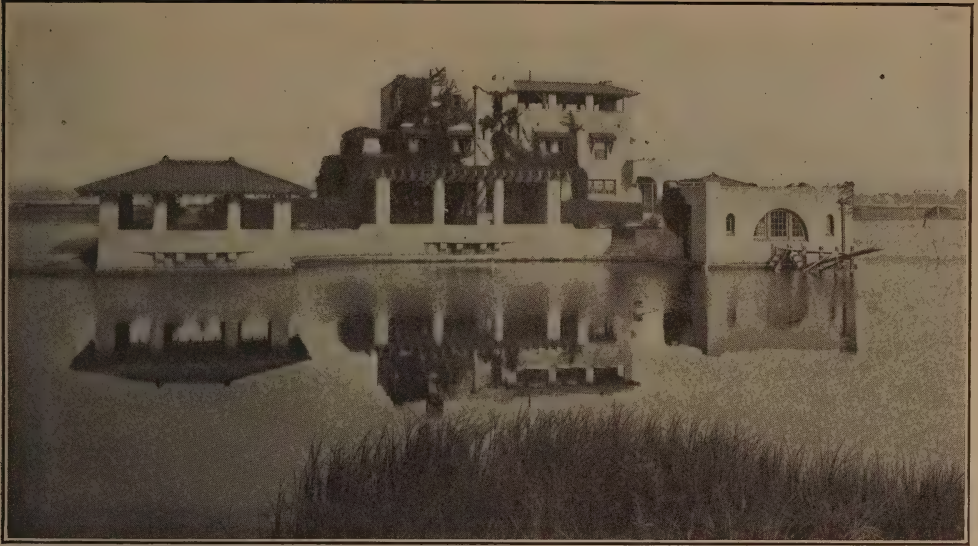
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ENTRANCE GATES—H. O. HAVEMEYER HOUSE.

Islip, L. I.

Grosvenor Atterbury, Arc.



THE H. O. HAVEMEYER, ESQ., HOUSES.

Islip, L. I.

Grosvenor Atterbury, Architect.

AMERICAN SEASIDE HOMES

Present Day Conditions and Influences Illustrated with Representative Examples of the Type

RUSSELL F. WHITEHEAD

The popularity of our seashore as a place to spend certain of the summer months has long been recognized. There are many well defined advantages there for recreation and comfort that can be found nowhere else.

It may sound absurd to say that if we stop to consider what has appealed to us at the shore, we find that it has been just the sea and its attendant pleasures, scarcely any sense of joy having been gained by living in and among buildings. Until recently, the seashore cottage life has been pretty well dominated by hotels. People have been content to leave well appointed homes in the city and to confine themselves in small and most uncomfortable quarters in the fashionable hostelry. Houses, if erected, were for the purpose of being rented. They were entirely without architectural interest or distinction. Many of those who built houses for their own

occupancy were indifferent to the architectural proprieties and were satisfied with four walls and a roof erected, perhaps, by a local carpenter.

This was wholly the condition of affairs not more than a couple of decades ago, and, in a lesser measure, prevails to-day. Many persons, no doubt, retain ancient impressions of the utter neglect that was shown to things architectural by the sad sea waves.

Are we content with the standards which were all-sufficient ten or more years ago? The purpose of this article is to answer the question and show what are the present-day conditions in the field of the seashore residence and that which has tended to influence us toward a better appreciation of what has come to be our needs in this type of dwelling. The photographs and drawings published herewith illustrate many representative dwellings erected during the past few

years. The subjects selected, we think, help us to see that the factors at work for better and more thoughtful compositions in the designing of seashore residences have had a certain amount of success. While many successful houses have been omitted, those reproduced may be considered with safety as representative. Many residences have been left out because of their already being familiar through publication. Of some, we regret, it has been impossible to get satisfactory photographs which adequately illustrate those qualities for which the houses themselves appear most notably successful. There are several buildings now in the course of construction which may express some new influence, some different trend in the direction of progress and development.

The new and wider appreciation of life out of doors, for which the automobile and motor boat are partly responsible, is awakening the "country spirit." More and more, people of judgment are realizing that they must dignify their summer home. The average man of to-day now has an appreciation of the "creature" comforts, which is not dimmed by the approach of summer and which is prompting him to build more solidly than was his wont. The standard of his youth he has learned does not satisfy to-day. He erects a home which will be adequate to all his needs.

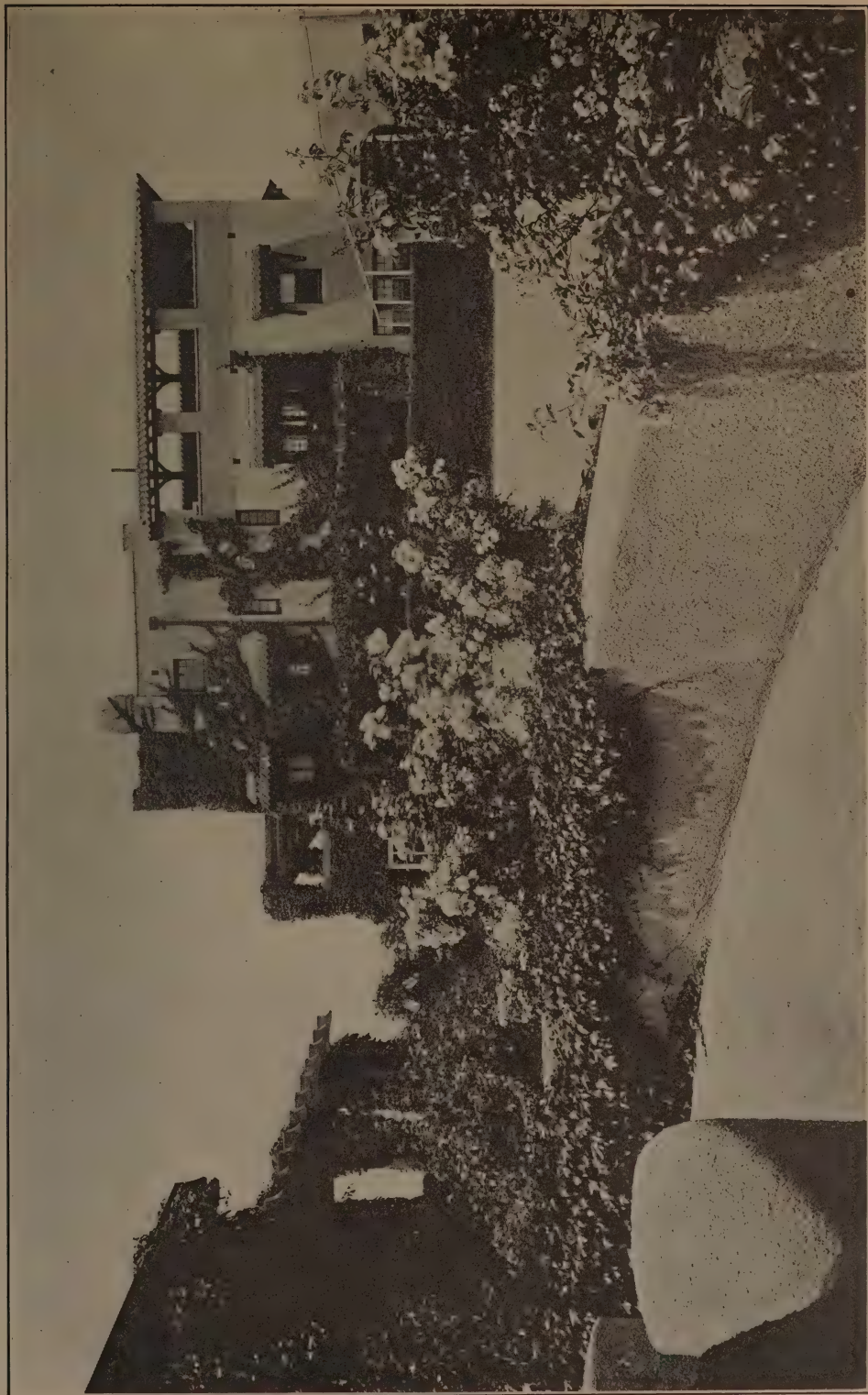
Taste for villas is very evidently being superseded by a new preference for the characteristic occupations of a life combining business in the city with a residence in the adjacent country or seashore. The delights of salt water bathing, the exhilaration of sail and power boat, the strolls on the "boardwalks" and the rest and health of the sea air have appealed to thousands. Each year celebrates the opening of many new homes where the tired business man retreats from the heat and dust of city life.

The fashion which drew families of wealth and standing to build houses at a limited number of socially approved watering places during the first half of last century is changing. Newport and Long Branch were the vogue after our Civil War. Homes created at that time

were summer houses merely, palatial, no doubt, but still only temporary homes and set most often on cramped plots. To-day we find our residences are smacking more of the permanency of buildings and less of the ephemeralism of the tent.

The problem of the seaside home has become practically the same as that of the country house. One looks to find embodied in the plan and general scheme of the former everything that the country house affords. Because of the close proximity of the seashore to the country in so many cases, one is not surprised in seeing the seashore house treated in a like manner to the country house. There are many houses built in very notable seaside resorts which can hardly be classified as seashore houses. They are intended for residence throughout the year, and are "permanent" dwellings. When so used they must be considered as the "home" of the owner. If this home is not definitely representative of the life of its inmates, of their dominant characteristics and idiosyncrasies, it is one of the worst forms of an artistic solecism. The obvious incongruity of, let us say, a typical Dutchman building a classical Italian villa for his own occupancy, or an Englishman erecting at Brighton a Spanish monastery, paraphrased into a modern dwelling, illustrates our point. Unfortunately, there are many examples along our coast which are exhibits of this incongruity, houses which have been the outcome of a desire on the part of the owner to erect a building which demonstrates to the world his ability to spend money. He wishes his home to have an outward look of elegance and show, and wishes to embody in the plan and equipment all the comforts to which he is accustomed in his city home. Because the house is to be at the seashore, and because of the very nature of the project, his architect is given wide latitude in expressing his ideas and is told to "splurge." The result has been a hodge-podge of very differently inspired works. The architectural scenery of the seashore has suffered the consequences.

However, with the growing interest which is being taken in things architect-



A CORNER IN THE GARDEN—HOUSES OF H. O. HAVEMEYER, ESQ.

Islip, L. I.

Grosvenor Atterbury, Architect.

tural throughout our country, we hope we are approaching the last of the "misfits."

Much has been said regarding the relation of architect to client, but few owners, as yet, realize that at least one-half of the difficult problems of creating a wholly satisfying home devolves upon the owner, and, in consequence, the majority of cases where the final result is a failure the fault lies, at least in part, with the owner. Let the owner diagnose his own conceptions and then diligently seek the specialist best fitted to serve his interests. Let his wealth, his culture and his position be all inferred from his home, as we infer his refinement and good breeding from his tone and presence, and not by open advertisement of the fact in dress and equipage. His house must be built by his heart and his love of home. The architect, for his part, is to correctly interpret his client's views—to so combine, modify and adapt them to the given limitations that, when materialized, will not be only characteristic of the owner, but artistically correct.

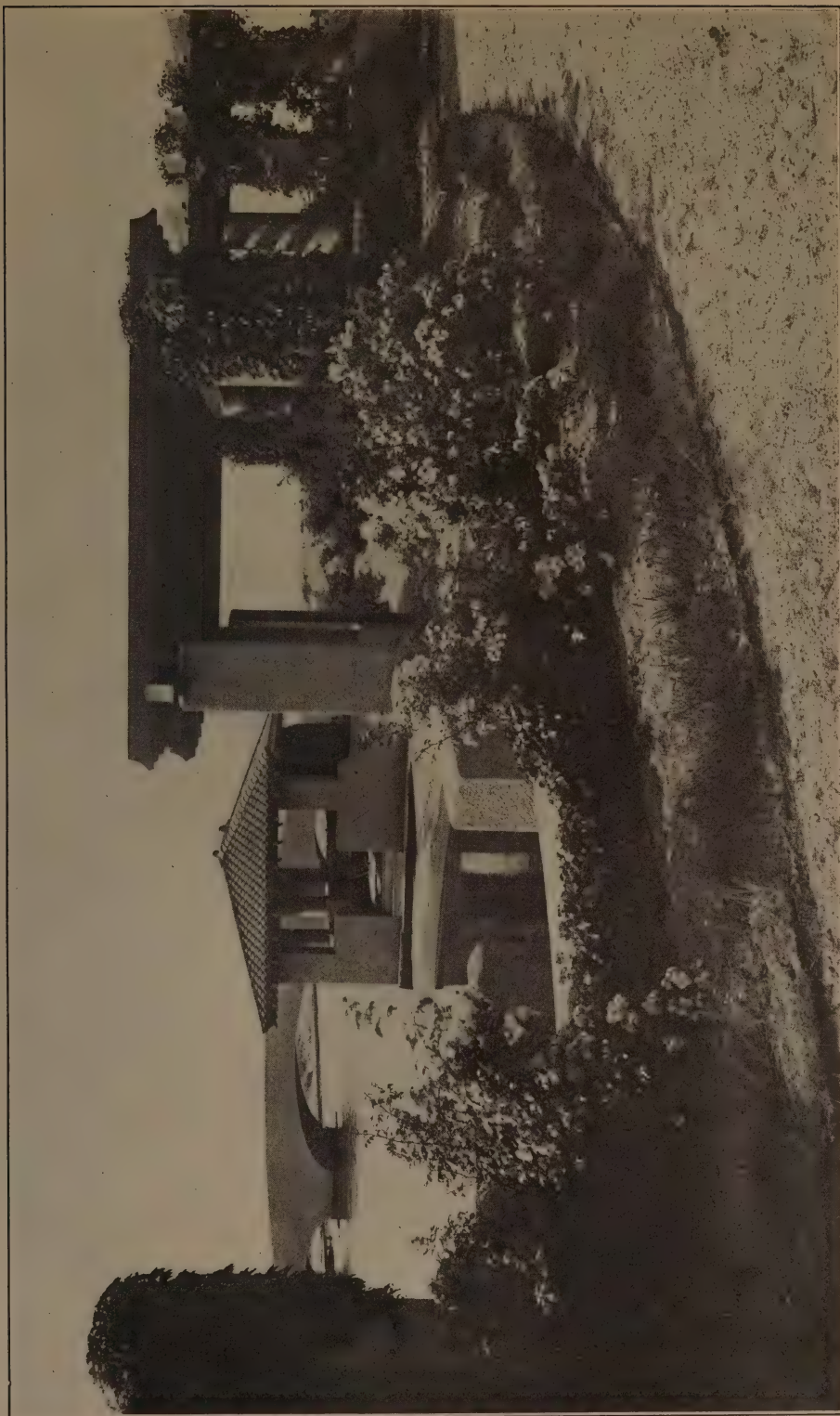
When one seriously builds a house, he makes public proclamation of his taste and manners, or his want of these. If the domestic instinct is strong, and there is simplicity, these show plainly in the dwelling. A man seldom builds better than he knows, when he assumes to know anything. The man who has informed himself beforehand upon the art treasures of the Old World will find a four months' trip through Europe much more beneficial than will one wholly ignorant of such subjects. So it is urged that the owner familiarize himself with the more general architectural styles and methods. With his home as the objective, the study, which should take time and patience, should prove an alluring pastime. Self-analysis, after a study of the subject, will demonstrate the fact that the most unsophisticated layman has strong predilections along some special line and that, by the additional knowledge gained, he has formed an excellent conception of what a house should be.

With the seashore as the place where his paramount interest lies, the owner will do well to remember that there

should be a logical relation existing between types of land and styles of architecture. Then, too, our climate is the most merciless under the sun and must be taken into consideration. It exposes everything. The atmosphere is telescopic. In fact, there is little atmosphere, but hard, naked space. Surfaces glare, lines are sharp, objects are near, distances are foreshortened, perspective is killed. The eye does not get the sense of depth and mellowness that it does in more humid climes. There is no tone, no age, no universal presence here touching, subduing and harmonizing as under the trans-atlantic skies. Because we live in such publicity, shall we take especial pains to make ourselves seen? Because the climate glares, shall our houses glare also? The designer of the seashore home has, indeed, a difficult problem to solve, and where successes are recorded too much credit cannot be given.

The plan of the American seashore house of the best class shows a much higher degree of subdivision than does that of any other nationality, precisely as our domestic habits of living have become, in recent years, far more "refined," in the true sense of the word, relegating to their proper place in plan those minor divisions which are strangely in evidence in the best European dwellings. The unconventional style of living at the seashore finds its expression in the plan of most of the houses. Provision is made to embody all the essentials of life, for the most part, in the open and where the recreations of playtime can well be taken care of. The pergola, the patio and the inner courtyard have become important features of the American seashore home, while the porches and piazzas are always in use, sometimes as dining or living room, and often for sleeping purposes. The best plan will provide porches on opposite sides of the house, so that they can be made use of without regard to the elements.

Of course, when the house is occupied throughout the year, provision must be made for the proper installation of heating apparatus. The big open fireplaces will need to be supplemented. This is



A COOL AND RESTFUL SPOT-HOUSES OF H. O. HAVEMEYER, ESQ.

Grosvenor Atterbury, Architect.

Islip, L. I.

true of the houses along our more northern shores, where heating equipment is needed even in summer.

Distinctive elegance is given many of the interiors by the selection of suitable and cool furnishings. Enameled and light woods, embellished with hand-painted decorations, are always in good taste, while reed, rattan and willow furniture is moderate in cost and very serviceable.

More and more, attention is being given to the harmonious treatment of the house in relation to the grounds. We find houses delightfully environed with spacious lawns, trees and landscape gardening. However, too much dependence should not be put upon plant life to help out the designer's scheme. There are portions of our shore where it is extremely difficult to maintain vegetation, particularly where the ground is sandy. It is indeed a pleasure to find numerous places where the essential items of a landscape composition are found—the well-grown turf, shrubs, trees and flowers, all set off by sunlight. These elements have an inherent beauty and attractiveness that even the most fertile attempts of man cannot destroy.

The centers of activity to which we look for a continuation of the improvements are naturally the larger cities. The architects of New York, Boston and Philadelphia are all showing a wider interest in the problem of designing houses of the new type in seashore development.

The New Jersey, Long Island and Connecticut seashore, so easily reached from New York City, is gaining each year new enthusiasts, who are doing their share as owners. Boston looks to the famous "North Shore," where activities in the better class of residences have been going on for some years past. The "South Shore" is gaining each season many very elaborate and extensive "estates" by the sea. The coast of Maine and New Hampshire, well known for its rocky picturesqueness, boasts of many attractive homes. Philadelphians are developing the middle and southern Atlantic shore.

The "North Shore" of Massachusetts

is particularly interesting. It is the summer home of many who come from afar, as well as from nearby points. It is the summer capital, and has become one of the places of social interest. There have been many very large and pretentious "estates," using the word in its true meaning, erected along that littoral. They are large enough and conspicuous enough to be called, without exaggeration, "estates." From the architectural point of view, they remain villas. The owners of these domains are fortunate, especially in having as an asset abundance of trees, lawns, gardens and hills, combined with the natural beauty of the ocean. The site, wisely chosen, of most of these houses, is on an axis with the vista of the sea with its waves dashing up against the rockbound coast, and all the rooms so arranged that they command a beautiful view.

In many cases the houses are placed well back from the highway, sometimes completely shut off from view from the road. Their desire is for the exclusion which goes with the ideal home. There are many large houses which are not directly by the water, but situated upon the hillsides, overlooking the sea. Besides these, there are houses which, although seashore homes, are adapted to a town and village environment. These have been designed to meet the requirements of the owners, and good taste and refinement are everywhere to be seen. Boston architects are responsible for the majority of both "North" and "South Shore" houses, and we find that touch in their work which is particularly characteristic of the study, care and perception with which they have long been credited.

One finds an abundance of the "packing-box" type of cottages, with the pipe-stem piazzas stuck here and there as a blot on the otherwise picturesque landscape. We are glad to notice, however, that as these become dilapidated they are being replaced by houses showing more thoughtful composition. The small house owner is awakening to his sense of responsibility, and so we are justified in expecting better results.



CONCRETE BRIDGE—HOUSES OF H. O. HAVEMEYER, ESQ.

Islip, L. I.

Grosvenor Atterbury, Architect.

The New England farmhouse has certainly furnished suggestions for more types of dwellings, particularly modern seaside houses than any other. The long, low roof lines and straightforward plan of these houses are well adapted to modern requirements. The charm to the eye of these old-fashioned country houses, with their immense roofs, slopes of gray shingle exposed to the weather like the side of a hill, is delightful. By their amplitude they suggest of bounty that warms the heart.

In Boston's Metropolitan Parks, uncommonly good opportunities have been given for the exercise of architectural talent. Included in this Metropolitan Park System, and most important, architecturally, befitting, as they do, the extremely popular character of their purpose, are the structures designed at the six seaside reservations—the Winthrop Shore, Revere Beach, the Lynn and Swampscott shores, Nahant Beach, the Quincy Shore and Nantasket Beach—to serve the wants of the people.

Shelters and terraces have been constructed, beginning at the Revere Beach reservation. Several of these are located at intervals along the beach, contributing very handsomely to the civic character of the reservation.

A large bathhouse, the largest and most complete establishment ever designed for public bathing, is located at Revere Beach, opposite one of the terraces. This building is grouped with the police station and laundry connected by a high brick wall. Behind this wall is located an abundance of dressing rooms. The beach is reached through subways under the road and walk, one for each sex. The plan and design of all of these related structures makes a noteworthy civic group, shaped to express the holiday character of the great public resort. Nantasket Beach is a close second to Revere in point of popularity, but not so interesting, architecturally.

The entire water frontage of the city of Lynn, on the ocean side, has been developed for recreation uses. The Nahant bathhouse is well suited to its admirable setting beneath sunny summer

skies. Its festal character is heightened by a brilliant contrast of gleamy white-walled surfaces and red-tiled roofs, accented by decorative reliefs.

The organization of these buildings offers a significant instance of the way a great public work can be thoroughly co-ordinated in its various elements and efficiently administered.

The shores of Long Island and Connecticut are being built up with attractive houses of the country house type, and we will pass through this district to the seashore of New Jersey.

The physical characteristics of the Jersey shore do not lend themselves to the development of the ideal seaside residence. However, the entire coast line is dotted with estates, villas, cottages and camps, with a very few exceptions an expressionless and motely crowd. The more modern of these buildings look smart, airy and wideawake, but they also look thin, flat and shoppy. There are few which give the impression of dignity, stability or homeliness.

They are, no doubt, in the main, comfortable, but they have bad manners—they stare at you, they advertise themselves, they crowd upon the highway and are affected. Much of the architecture has no meaning apparently, and is mere embellishment upon conventional lines in varied combinations; the destitution of thought making it not mind product, but manual product—the accomplishment of persistence rather than that of perception. One does not have to go very far without seeing specimens of the grandiose style, applied grotesquely to a small week-end retreat, to which the truly cottage precedent had far better have been adopted.

We have chosen to separate the amusement architecture, the "Coney Island" type from our consideration. There have been large strides made toward making this class of buildings attractive to the eye by bold treatment, brilliant towers and gaudy paint. Good architects have been called upon to design whole parks, with the various show buildings that make up same. The result is apt to be a heterogenous utilization of the shore in ways that offend the

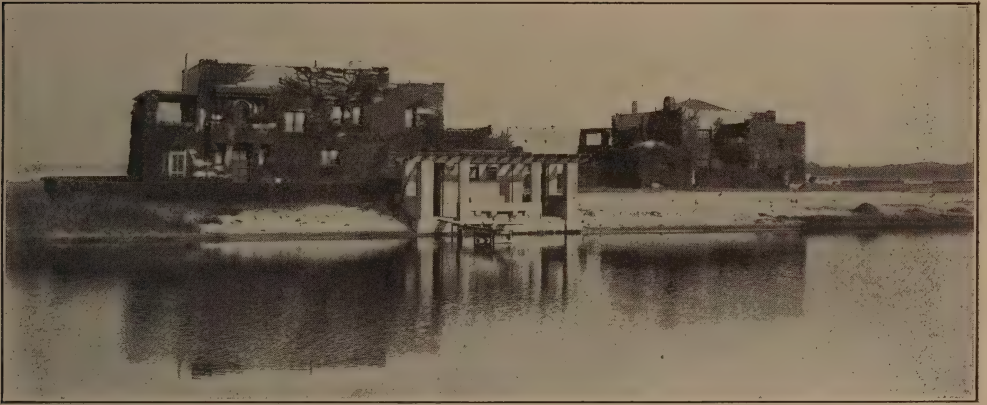
taste, as well as hamper the recreative opportunities of the public.

Looking back to the domain of ancient refinement, elegance and fashion which is evidenced by the treasures in literature and art that have come down to us, we find that Naples has furnished many of the richest returns.

Naples, by its situation on the seashore and its proximity to attractive islands, was the summer resort region of the ancients. We find the most pretentious villas, gardens and their embellishments, and everything which tended to make life out of doors attractive, in the environs of Naples. What is true of Naples will include all the old Italian cities on or near the seashore. It would seem that nothing was too good for them during their playtime. The very best was required.

We are beginning to appreciate what Nature has given us in the expanse of our coast line, and, like the ancients, are spending more of our time, our money and our thoughts in building on the shores of the sea.

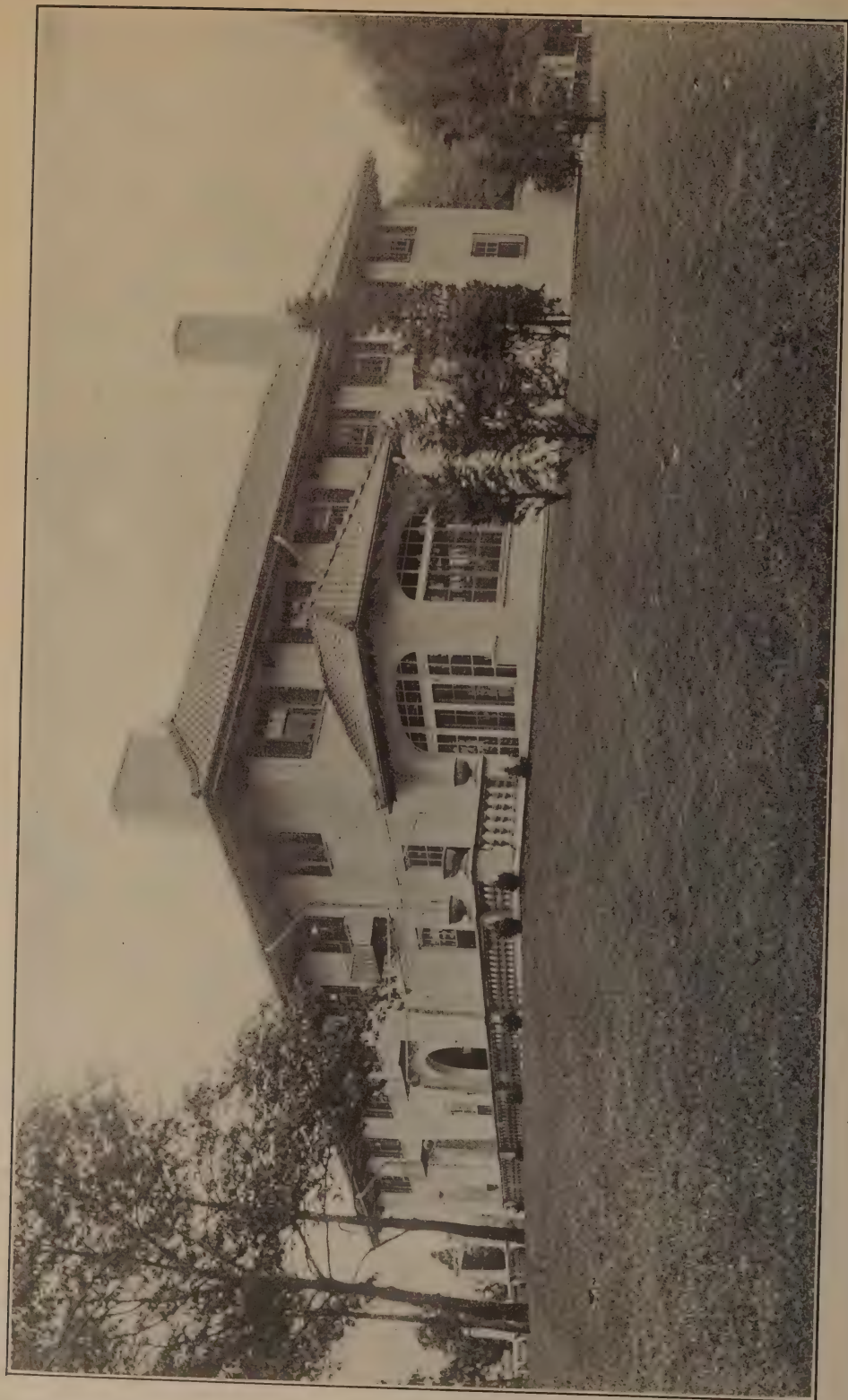
We ask our readers to find from the following photographs the summary of this article. We realize that no architectural summary which depends for its ultimate explanation upon photographs of completed work can ever expect to become a prophesy of what may come to pass in even the most immediate future. However, we trust that a new and livelier interest may be started in this type of dwelling, and feel sure that if sufficient thought is given to the subject our seashore houses will be a source of general delight and a factor in the spread of culture and intelligence.



HOUSE AND BATHING SHELTER—HOUSES OF H. O. HAVEMEYER, ESQ.

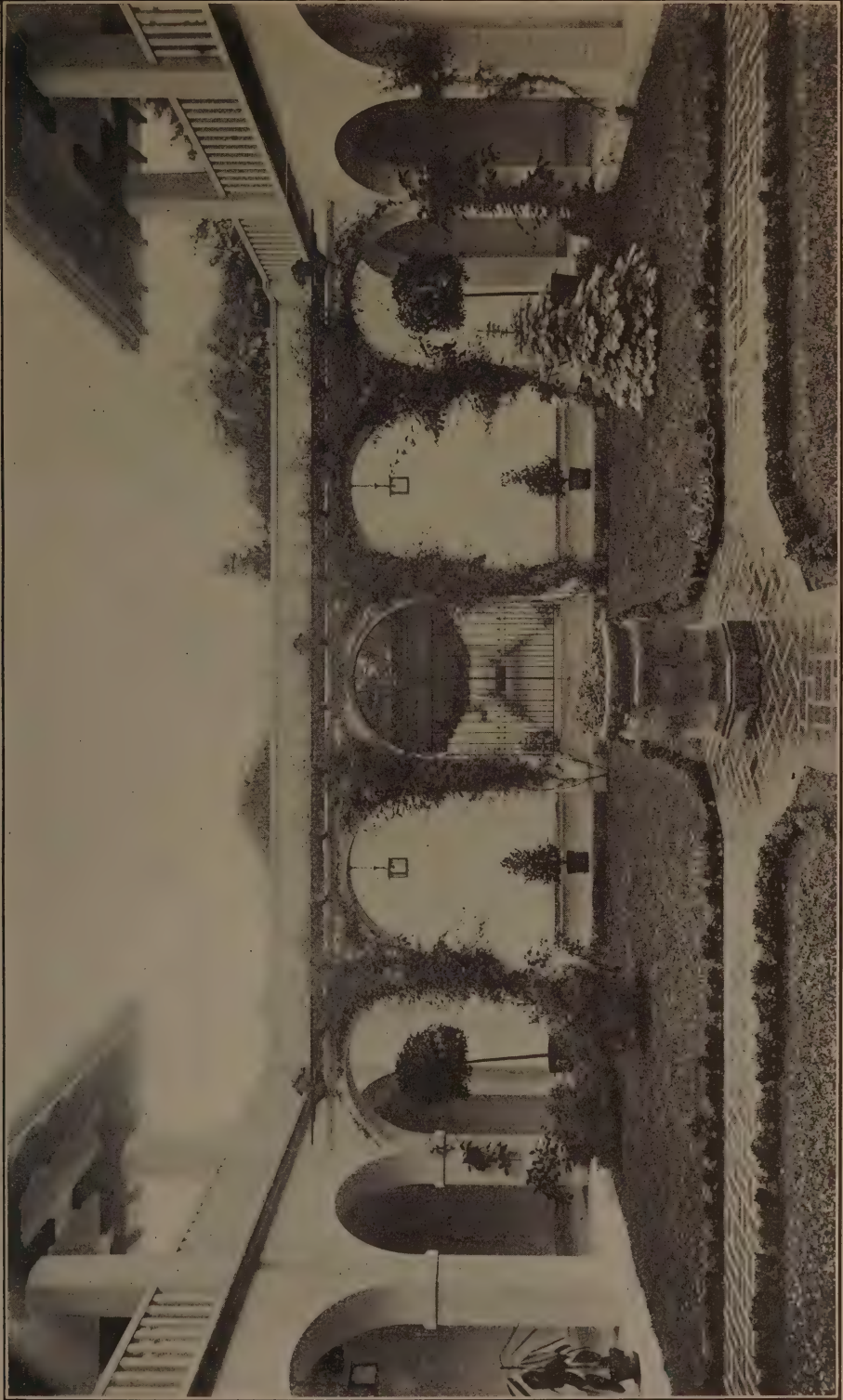
Islip, L. I.

Grosvenor Atterbury, Architect.



Marion, Mass.

THE RESIDENCE OF A. G. WEEKS, ESQ.



PATIO WITH PERGOLA BEYOND—RESIDENCE OF A. G. WEEKS, ESQ.

Marion, Mass.

Chapman & Frazer, Architects.



ENTRANCE HALL—RESIDENCE OF A. G. WEEKS, ESQ.

(The gate is a very old Spanish original.)

Marion, Mass.

Chapman & Frazer, Architects.



END OF LOGGIA—RESIDENCE OF A. G. WEEKS, ESQ.

Marion, Mass.

Chapman & Frazer, Architects.





Dining Room.

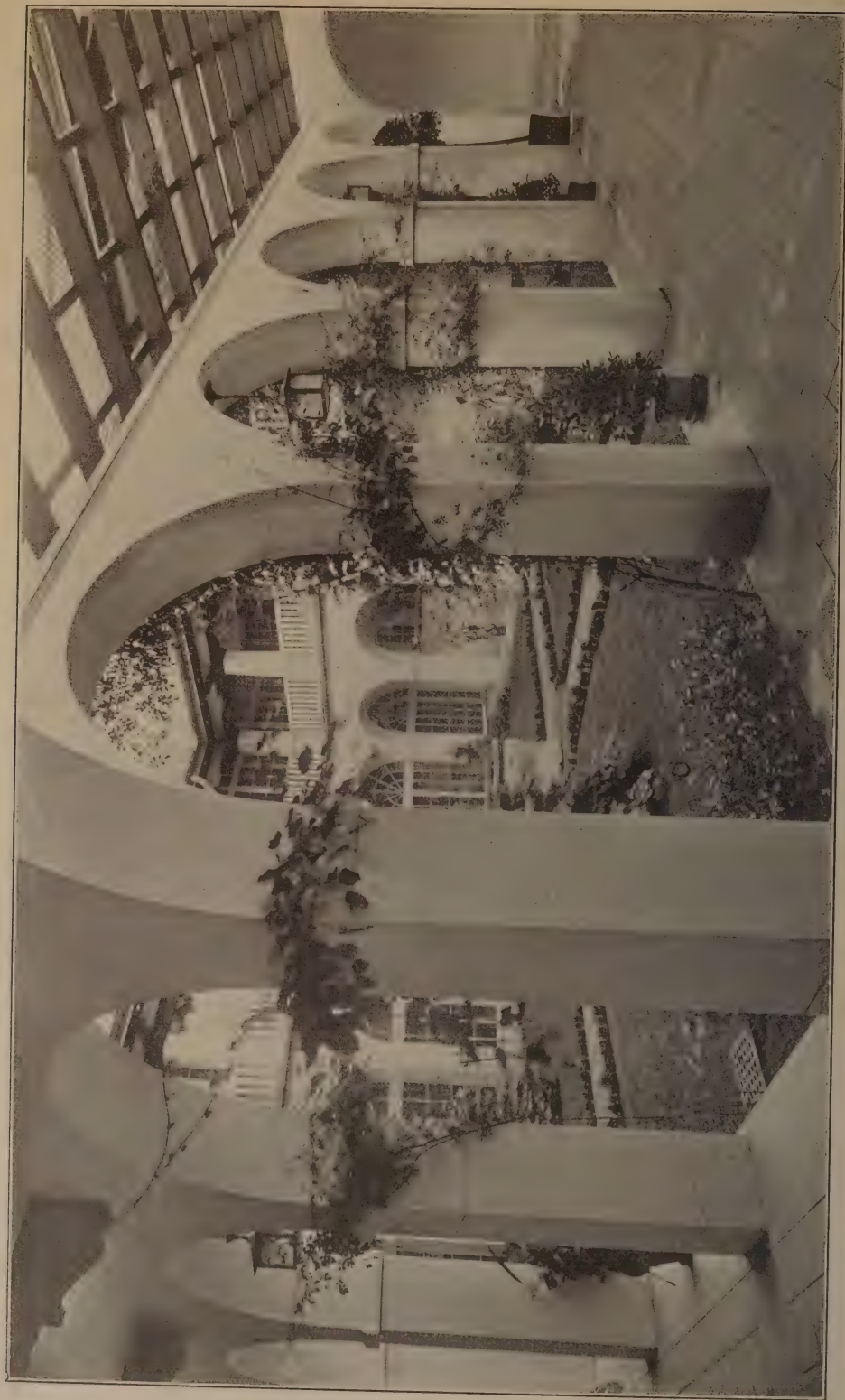


Library.

THE RESIDENCE OF A. G. WEEKS, ESQ.

Marion, Mass.

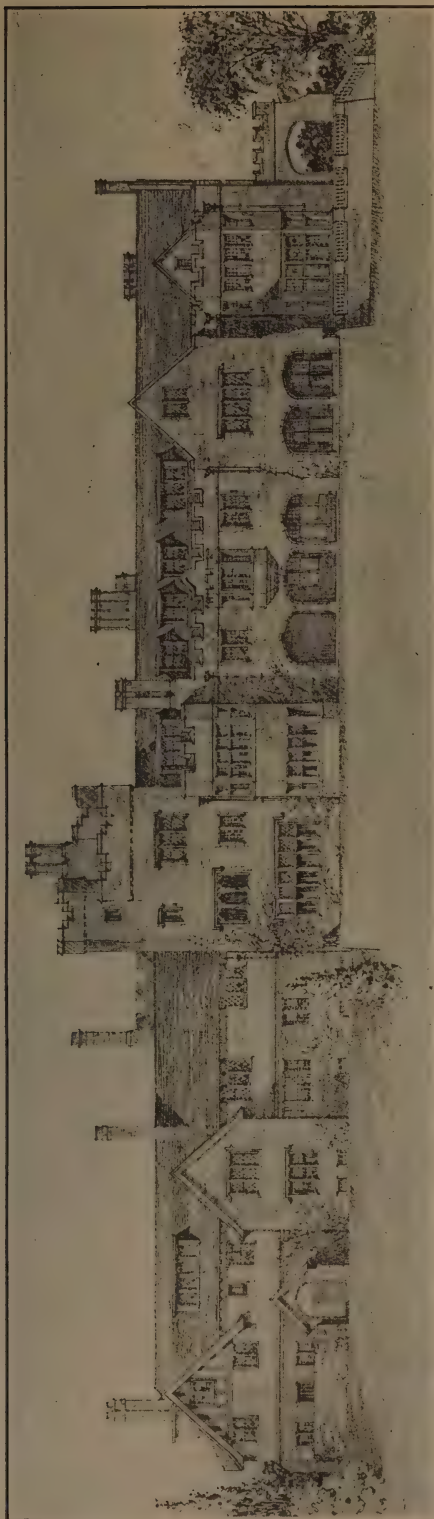
Chapman & Frazer, Architects.



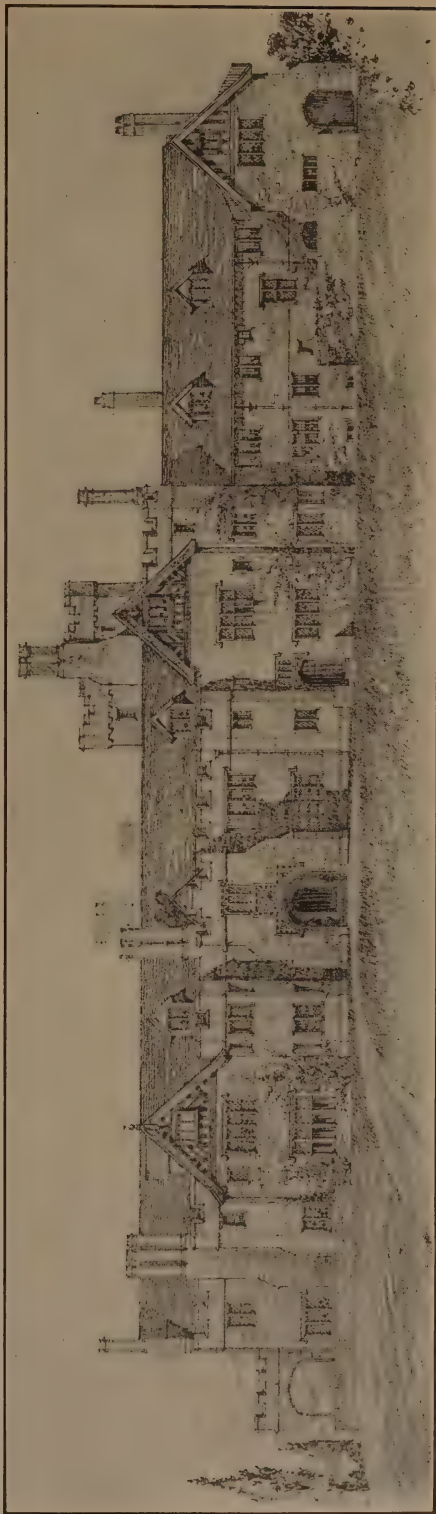
Marion, Mass.

THE PATIO—RESIDENCE OF A. G. WEEKS, ESQ.

Chapman & Frazer, Architects.



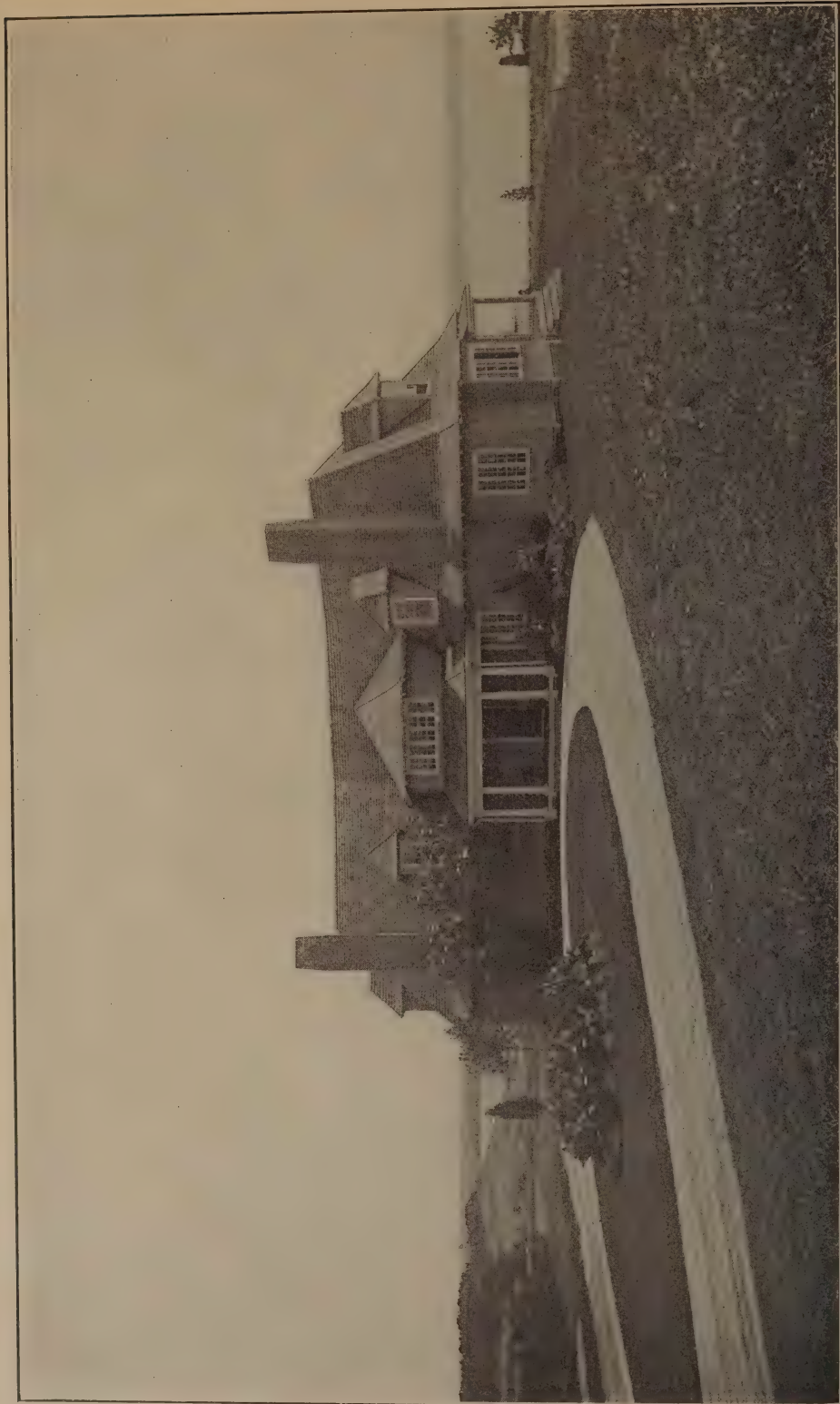
South Elevation.



Front Elevation.
THE GALEN L. STONE RESIDENCE.

Marion, Mass.

Chapman & Frazer, Architects.



A NEW HOUSE AT BUZZARDS BAY.

Buzzards Bay, Mass.

Harry B. Russell, Architect.



Elevation Facing Ocean.



Driveway Approach.

THE EUGENE FOSS RESIDENCE.

Cohasset, Mass.

Chapman & Frazer, Architects.



LIVING ROOM—EUGENE FOSS RESIDENCE.

Cohasset, Mass.

Chapman & Frazer, Architects.



A GROUP OF BUILDINGS AT THE SEASIDE RESERVATIONS OF BOSTON'S METROPOLITAN PARK SYSTEM.

Stickney & Austin, Architects.



TWO HOUSES ON THE LYNN, MASS., BOULEVARD.



THE E. S. WILLIAMS RESIDENCE.

Nahant, Mass.

Parker, Thomas & Rice, Architects.



THE SUMMERFIELD HAGGERTY RESIDENCE.

Shepley, Rutan & Coolidge, Architects.

Clifton, Mass.



ENTRANCE DETAIL—THE SUMMERFIELD HAGGERTY RESIDENCE.
Clifton, Mass. Shepley, Rutan & Coolidge, Architects.



STAIR HALL—THE SUMMERFIELD HAGGERTY RESIDENCE.

Clifton, Mass.

Shepley, Rutan & Coolidge, Architects.



Looking up from Gun Rock.

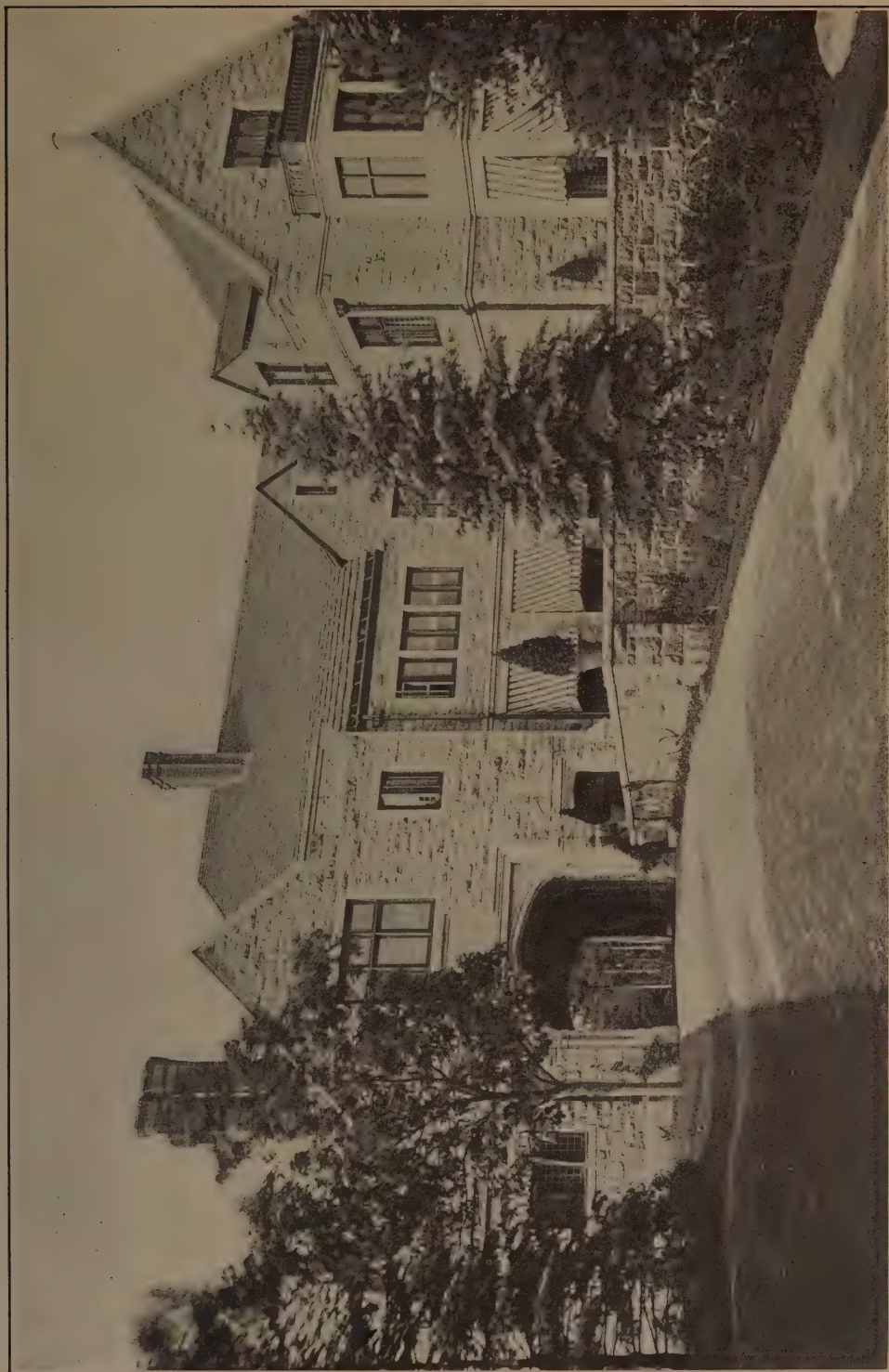


View from the Driveway.

THE HARTSHORN RESIDENCE.

Clifton, Mass.

Frank A. Bourne, Architect.



"SELLWOOD"—RESIDENCE OF THOMAS MCKEE.

Beverly Farms, Mass.



View from the Sea.



Entrance Detail.

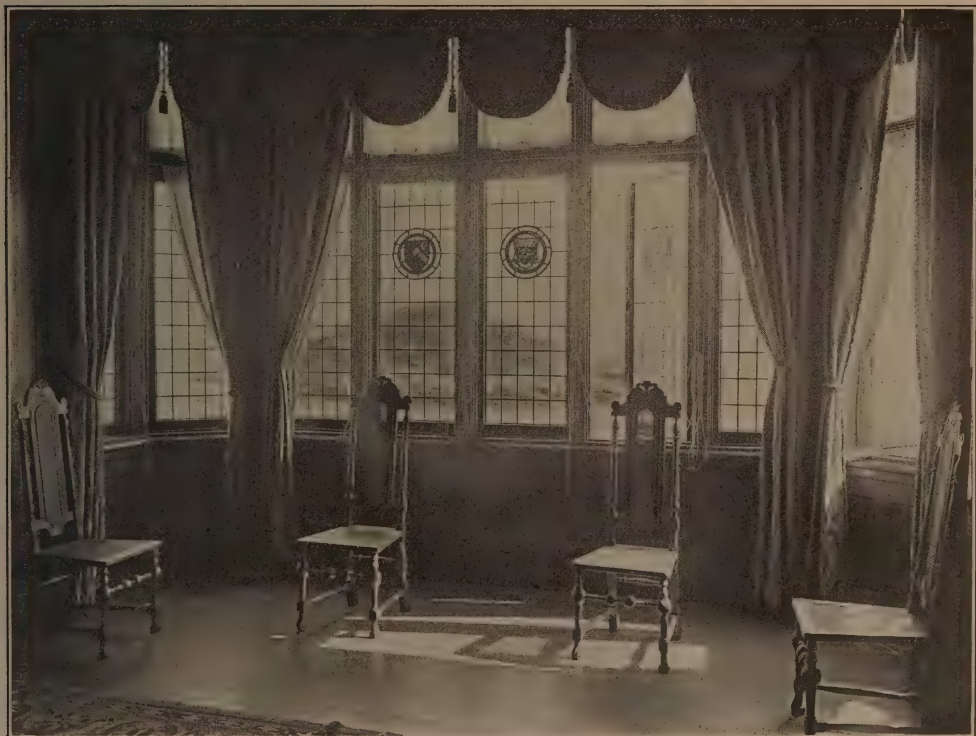
THE CHARLES HEAD RESIDENCE.

Manchester, Mass.

Hale & Rogers, Architects.

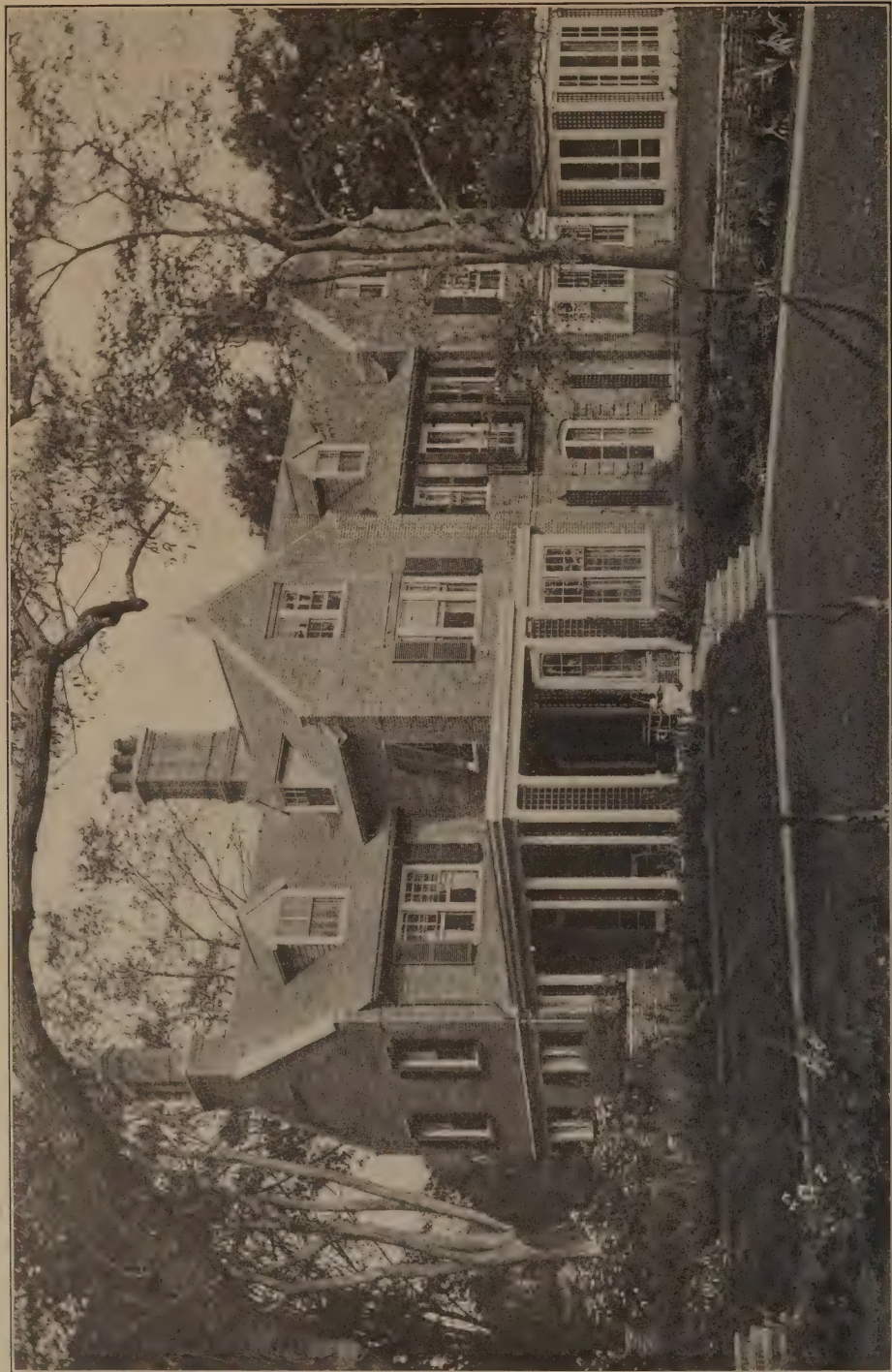


Living Room.



Dining Room.

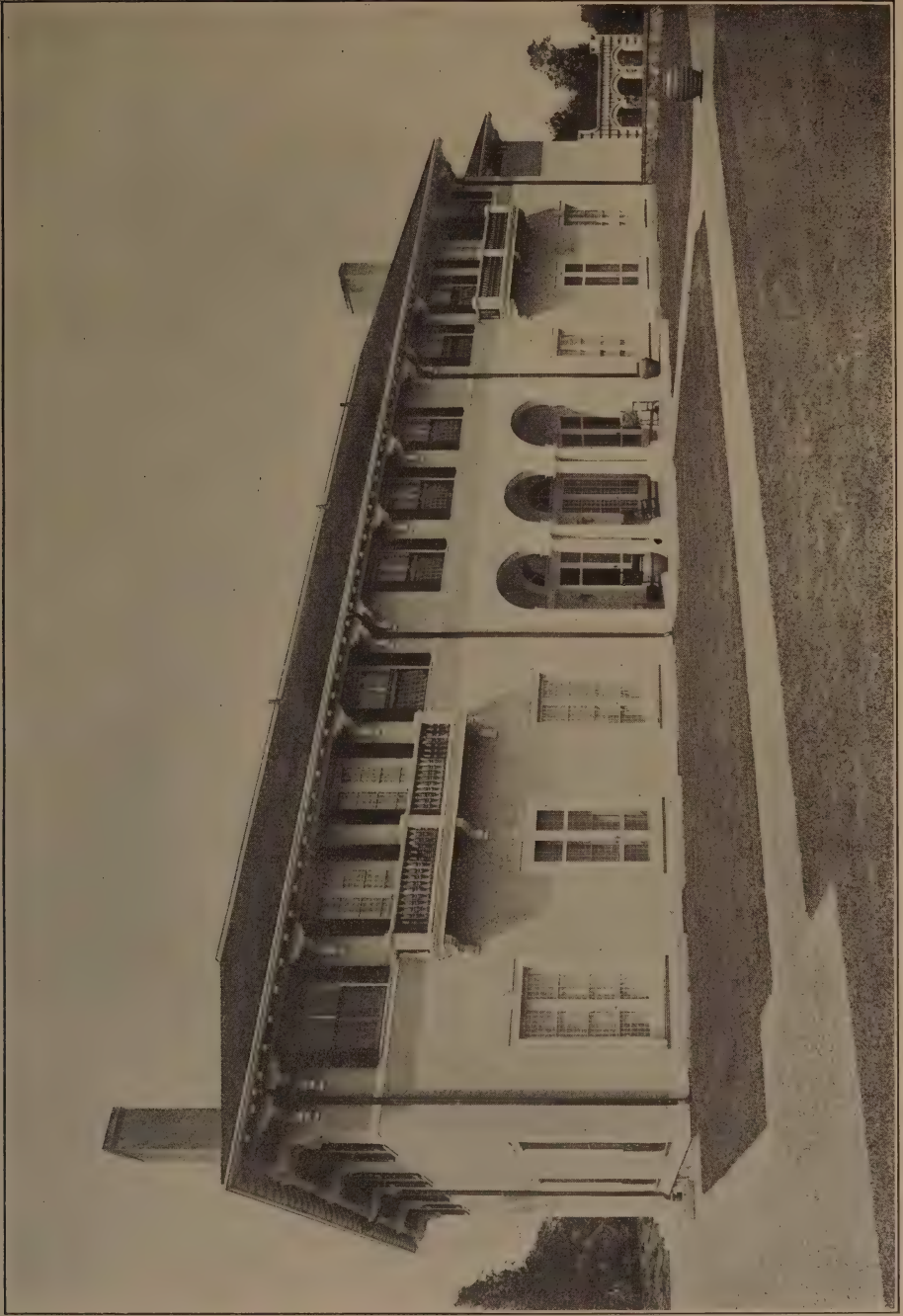
THE CHARLES HEAD RESIDENCE.



THE NEAL RANTOUL RESIDENCE.

Beverly Farms, Mass.

Wm. G. Rantoul, Architect.



THE SEARLE RESIDENCE.

Kilham & Hopkins, Architects.

Ipswich, Mass.



Driveway Approach.

Living Hall.
THE SEARLE HOUSE.



Drawing Room.



Dining Room.

THE SEARLE HOUSE.

Ipswich, Mass.

Kilham & Hopkins, Architects.



Front Elevation.



Entrance Hall.



THE RESIDENCE OF GEORGE LEE, ESQ.

Beverly Farms, Mass.

Wm. G. Rantoul, Architect.



"CRAIGSTON"—THE RESIDENCE OF T. C. HOLLANDER, ESQ.

Wenham, Mass.

Wm. G. Rantoul, Architect.



Ocean Elevation.



Driveway Approach.

THE RESIDENCE OF EDWARD S. GREW.

Manchester, Mass.

Shepley, Rutan & Coolidge, Architects.



Driveway Approach.

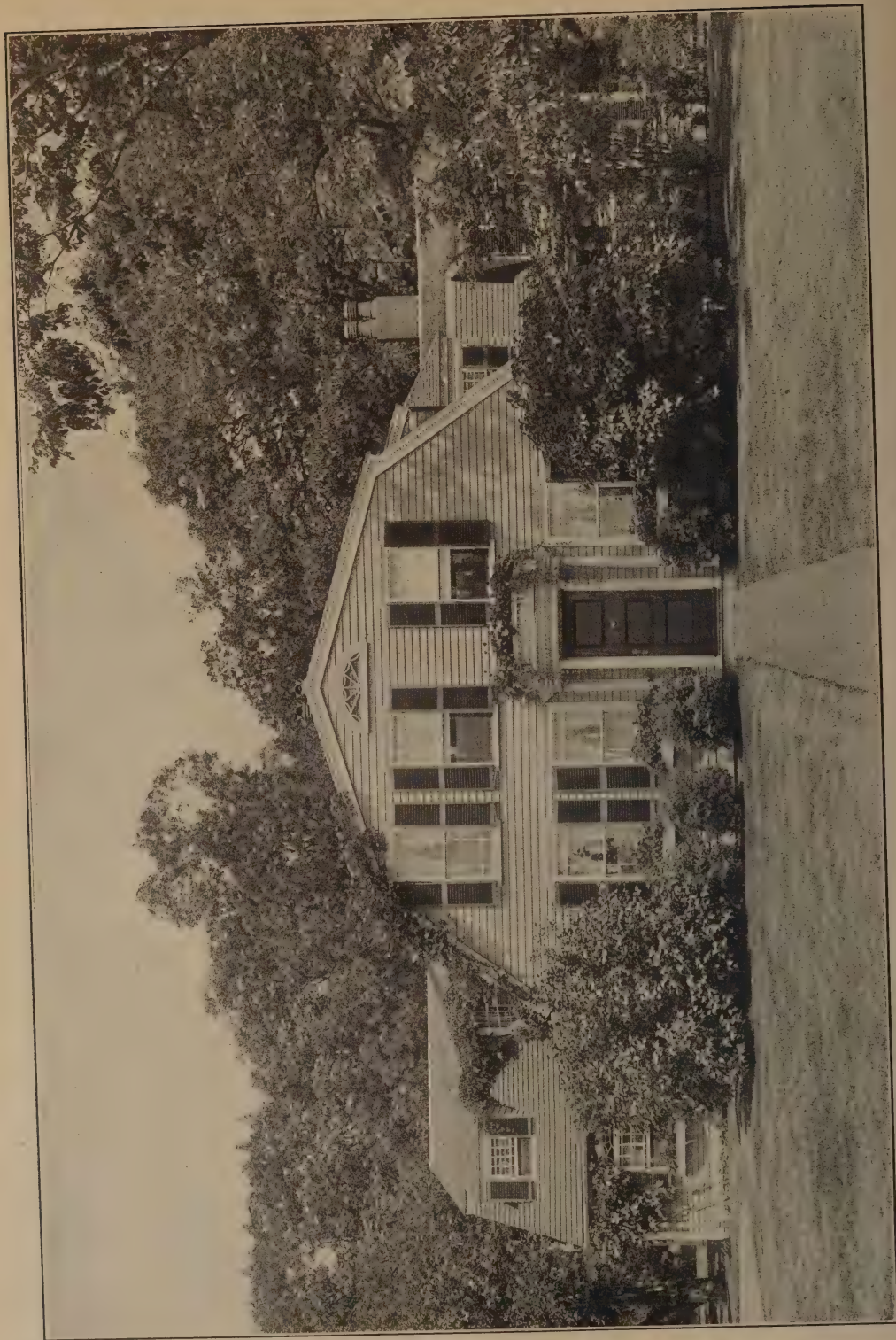


View from Ocean.

THE EBEN D. JORDAN RESIDENCE.

West Manchester, Mass.

Wheelwright & Haven, Architects.



"LITTLE ORCHARD"—HOME OF ROLAND C. LINCOLN.

Manchester, Mass.



Dining Room.



Living Room.

"LITTLE ORCHARD"—HOME OF ROLAND C. LINCOLN, ESQ.

Manchester, Mass.



FRONT ELEVATION—THE F. AYER RESIDENCE.

Beverly Farms, Mass.

Parker, Thomas & Rice, Architects.



A DELIGHTFUL DINING ROOM—THE FITCH HOUSE.



STAIR HALL—THE F. AYER RESIDENCE.

Beverly Farms, Mass.

Parker, Thomas & Rice, Architects.



Reproduction of Architect's Sketch.



Elevation Facing Ocean.

RESIDENCE OF J. SPENCER BROCK, ESQ.

Rockport, Mass.

Frank A. Bourne, Architect.



Living Room.

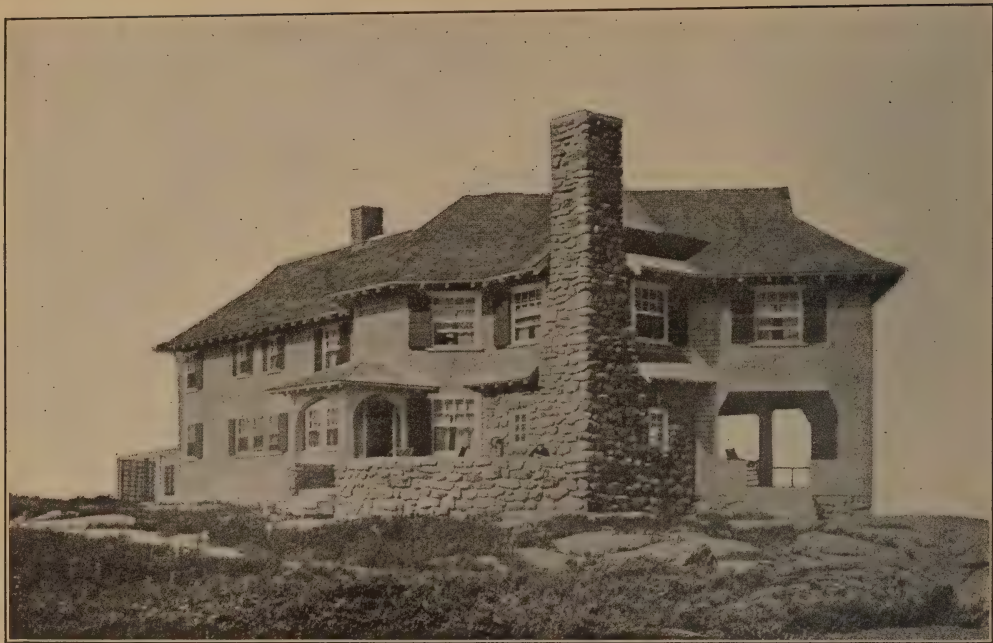


Dining Room.

RESIDENCE OF J. SPENCER BROCK, ESQ.

Rockport, Mass.

Frank A. Bourne, Architect.



AN EXAMPLE OF THE SIMPLE VIRTUE EXACTLY RIGHT FOR A ROCK BOUND COAST.
 Rockport, Mass. Robert Coit, Architect.



New Castle, N. H.

THE E. C. STEDMAN HOUSE.

Ed. Wheelwright, Architect.



York Harbor, Maine.

THE DR. COUNCILMAN HOUSE.

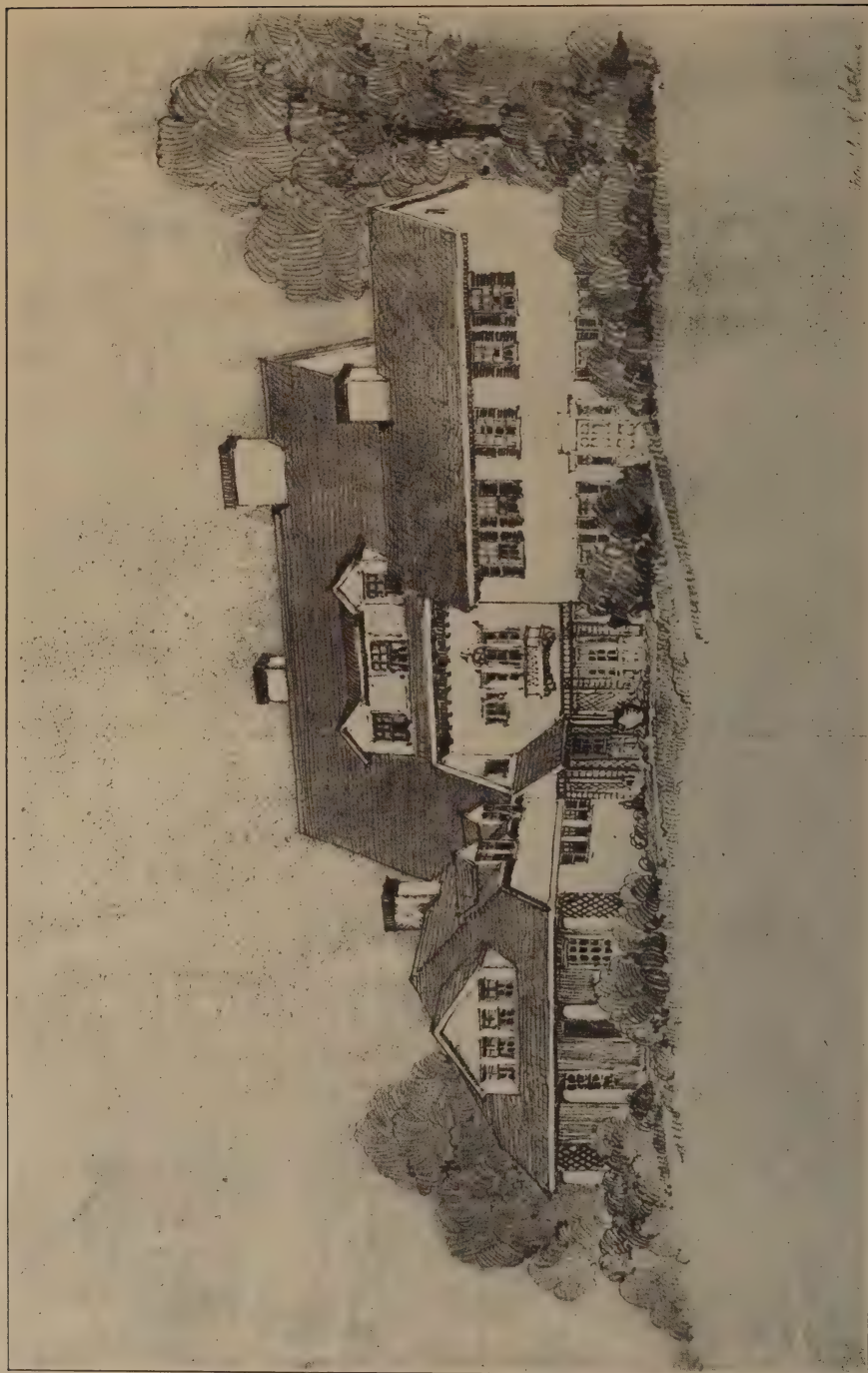
F. Manton Wakefield, Architect.



Biddeford, Maine.

THE RICHARDSON HOUSE.

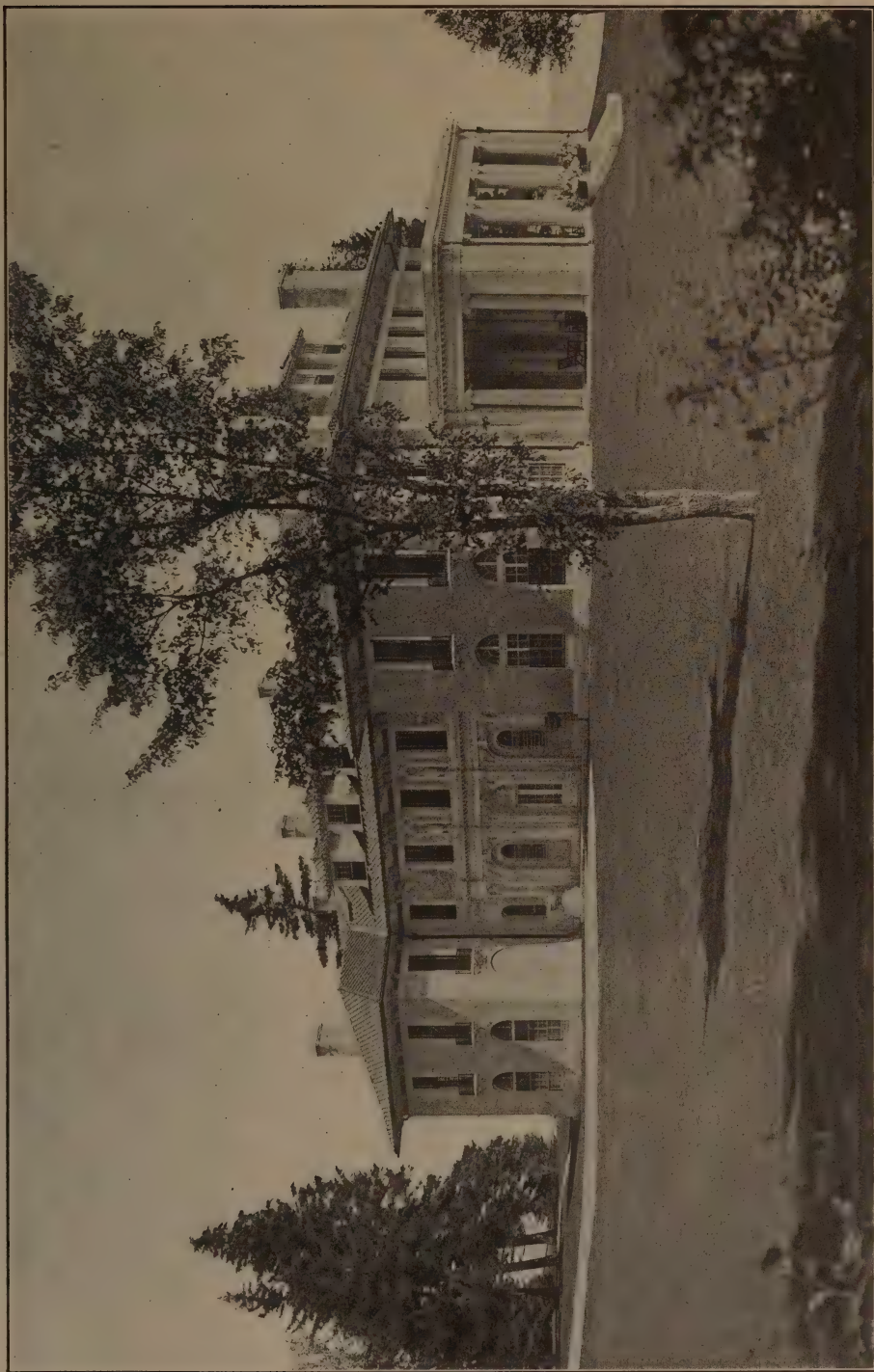
Albert W. Cobb, Architect.



"RIVERHURST"—THE RESIDENCE OF MRS. GEORGE PARSONS.

Kennebunkport, Maine.

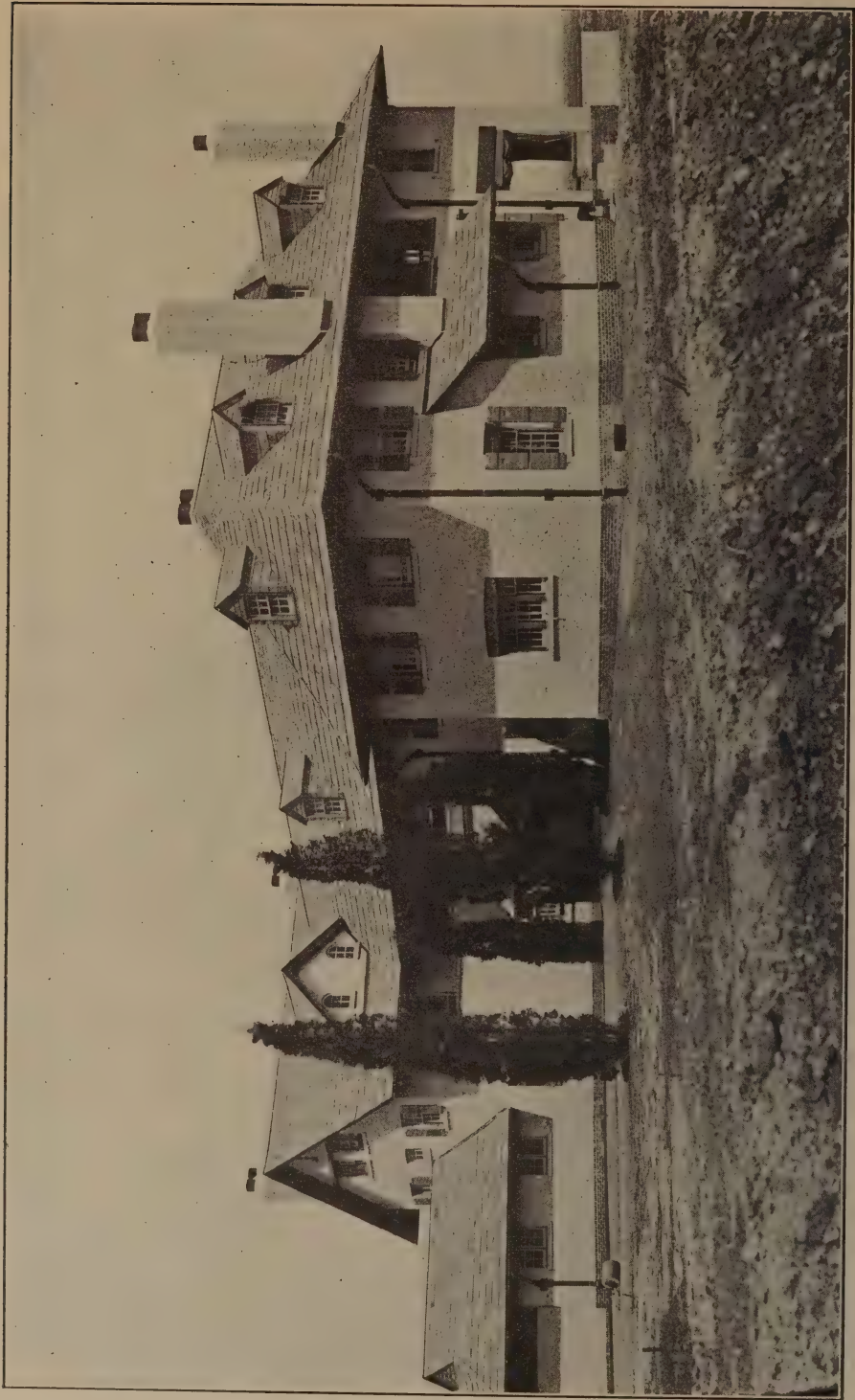
Franklin H. Hutchins, Architect.



A HOUSE AT BAR HARBOR.

Bar Harbor, Maine.

Guy Lowell, Architect.



ONE OF THE LATEST ADDITIONS ON THE JERSEY COAST.

Spring Lake, N. J.

Photo by August Patzig.
Wilson Eyre, Architect.



HOUSE AND STABLE.

Photo by August Patzig.



OCEAN ELEVATION
THE ROGERS RESIDENCE.

Photo by August Patzig.

Spring Lake, N. J.

Wilson Eyre, Architect.

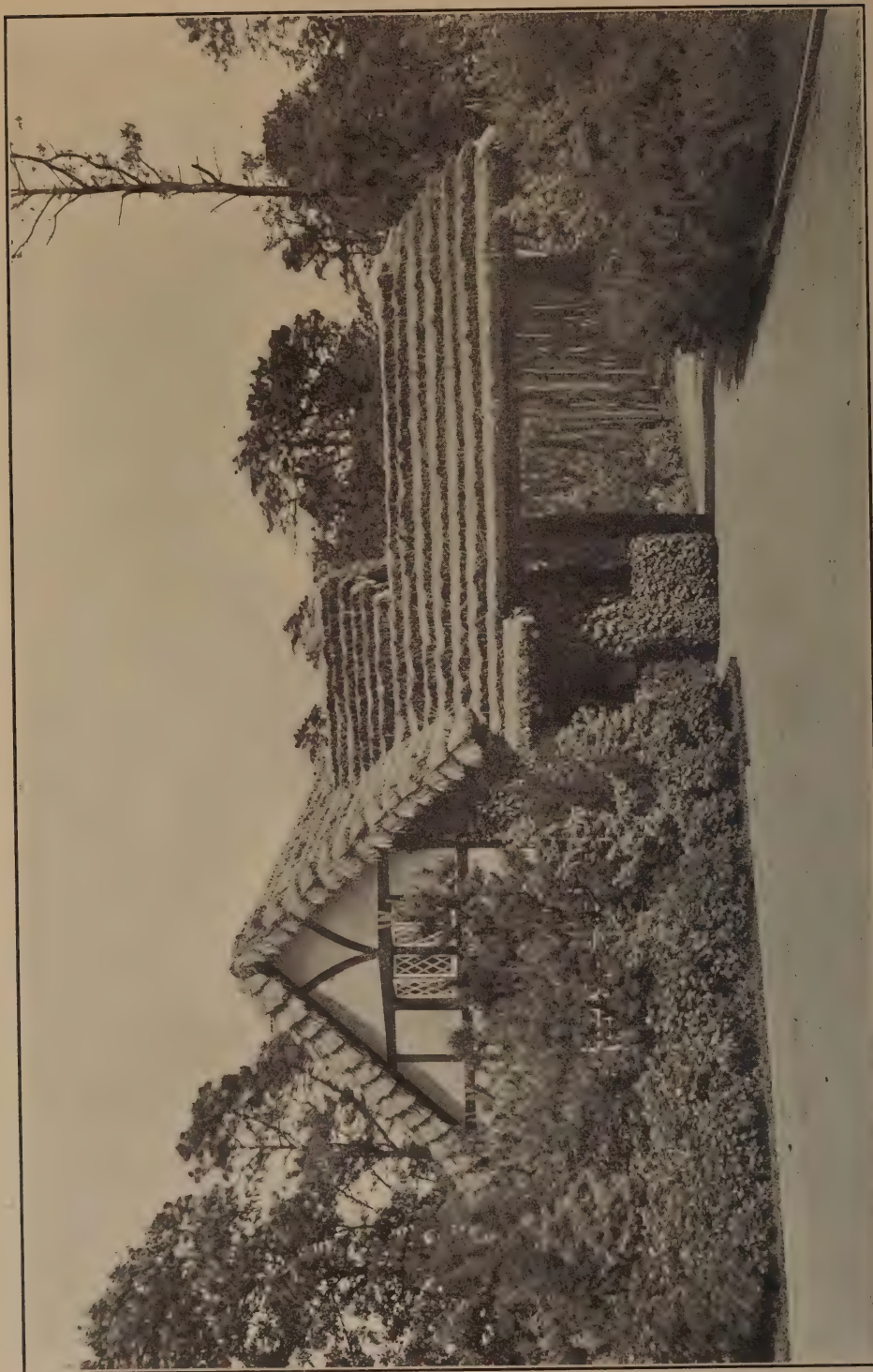
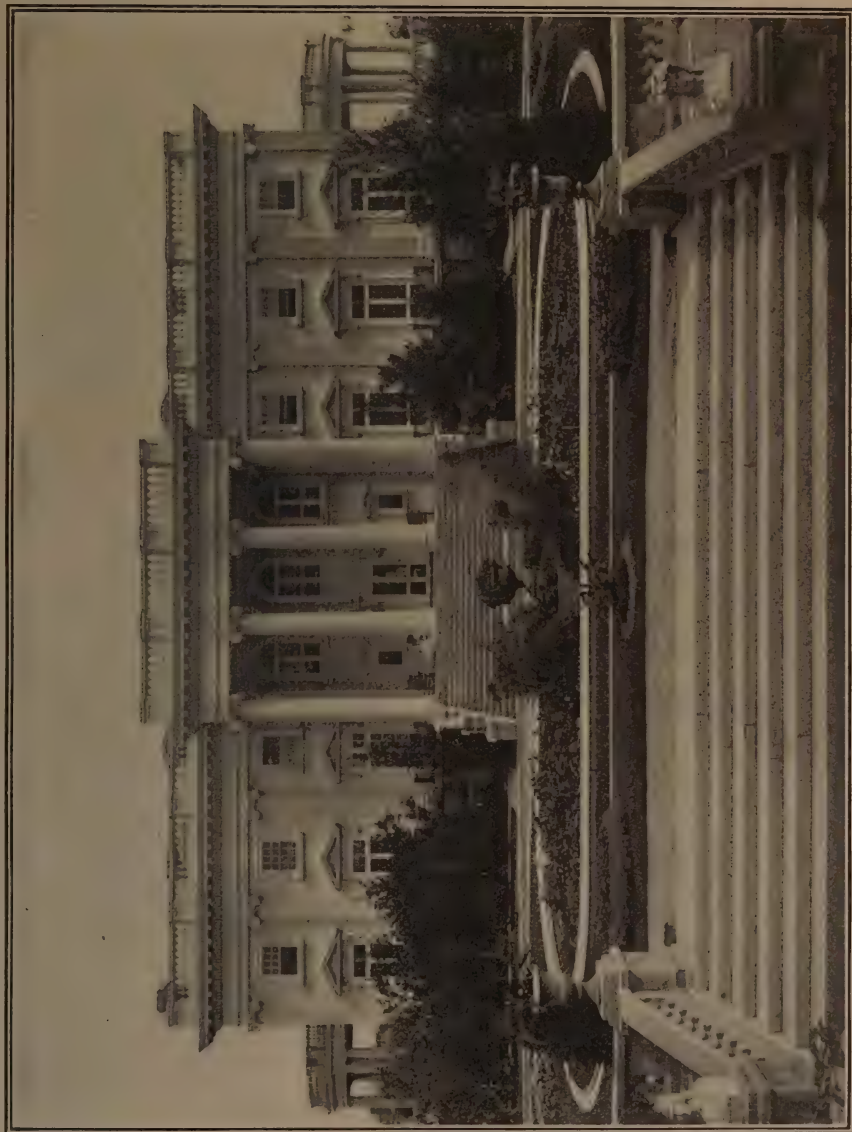


Photo by August Patzie.
Newman & Harris, Architects.

GATE LODGE—SAMUEL HEILNER ESTATE.

Spring Lake, N. J.



THE MARTIN MALONEY RESIDENCE.

Spring Lake, N. J.

Horace Trumbauer, Architect.



Deal Beach, N. J.

THE DEAL BEACH CASINO.

Photo by August Patzig.



Elberon, N. J.

A HOUSE ON THE OCEAN DRIVE.

Photo by August Patzig.



FRONT ELEVATION—HOUSE OF MRS. OSBOURNE.

Photo by August Patzig.

Spring Lake, N. J.

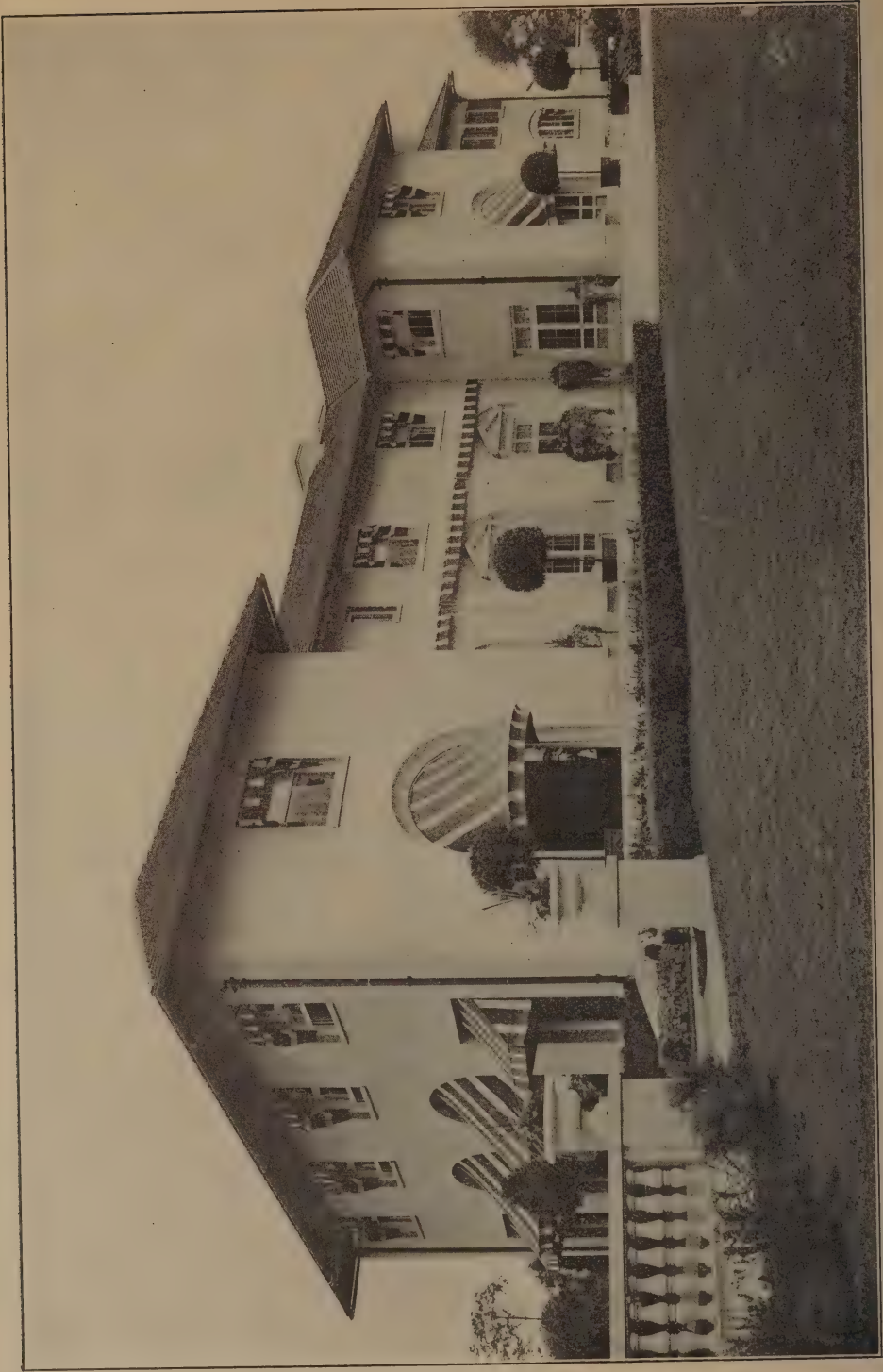
Clarence Brazer, Architect.



THE FISHER RESIDENCE.

Photo by August Patzig.

Allenhurst, N. J.



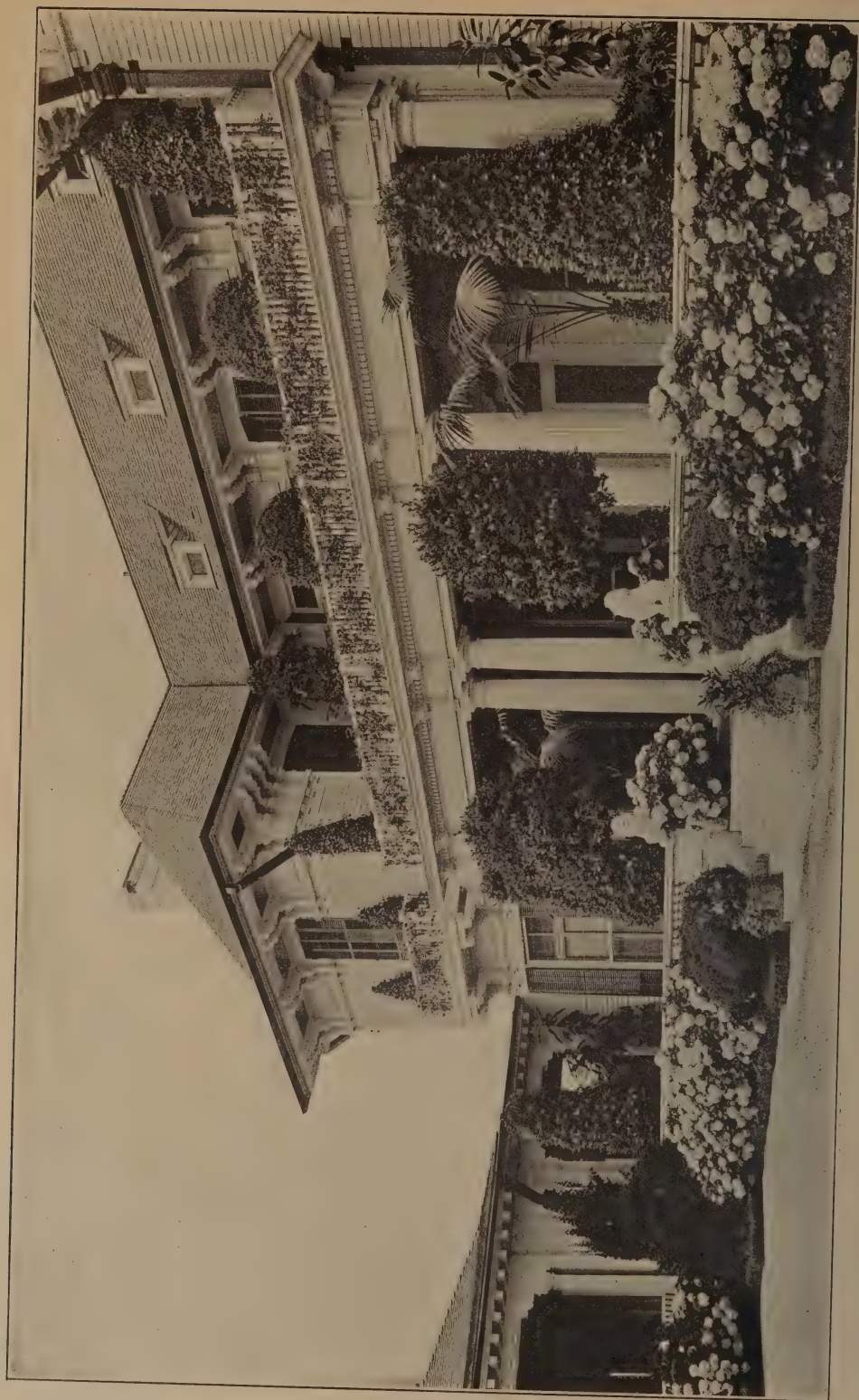
SOUTH FRONT—RESIDENCE OF E. DREXEL GODFREY, ESQ.

Bosworth & Holden, Architects.

Oceanic, N. J.



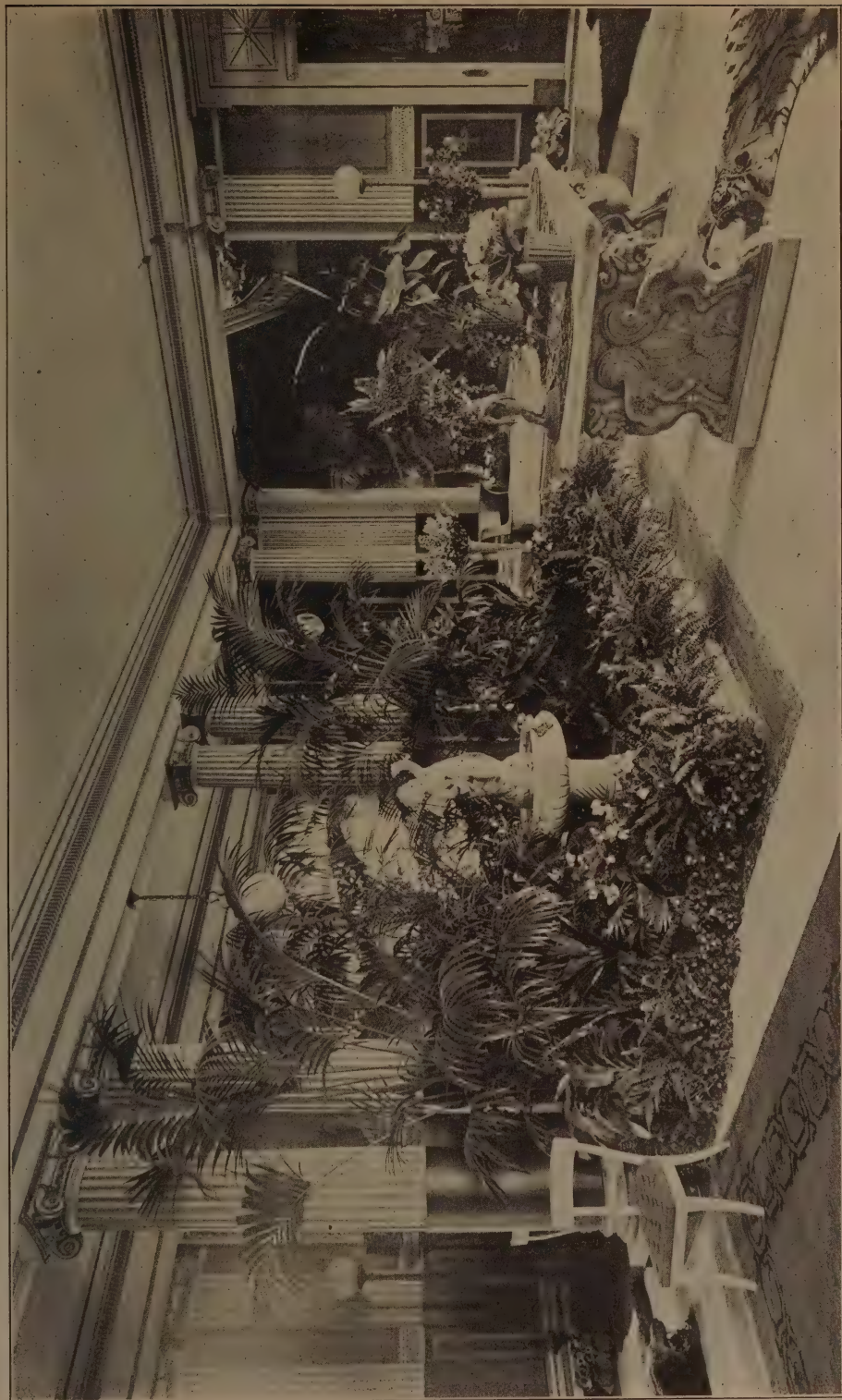
THE HOUSE FROM THE GARDEN—RESIDENCE OF E. DREXEL GODFREY, ESQ.
Bosworth & Holden, Architects.



DETAIL OF FRONT—RESIDENCE OF DANIEL GUGGENHEIM, ESQ.

Long Branch, N. J.,

Carrère & Hastings, Architects.



ENTRANCE HALL—RESIDENCE OF DANIEL GUGGENHEIM, ESQ.

Carrère & Hastings, Architects.

Long Branch, N. J.



Babylon, L. I.

A HOUSE AT BABYLON.

Photo by Julian Buckly.
York & Sawyer, Architects.



Photo by Julian Buckley,
York & Sawyer, Architects.

A HOUSE AT BABYLON.

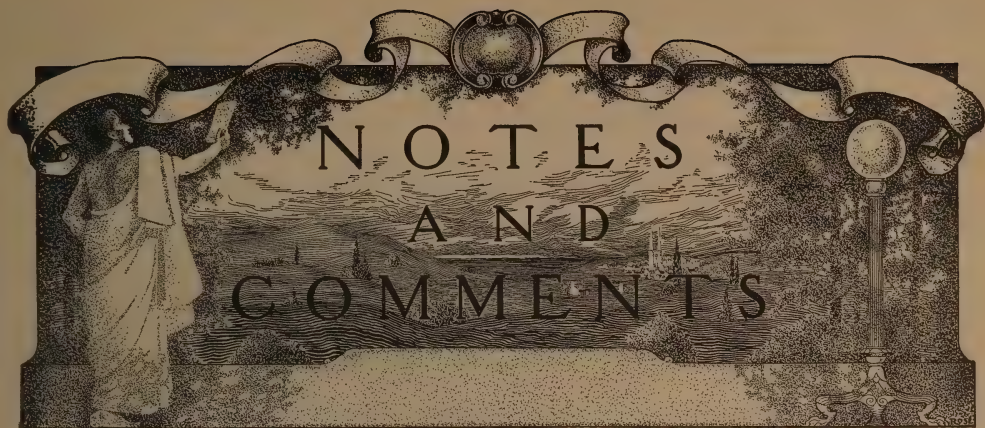
Babylon, L. I.



Babylon, L. I.

A VERY CHARMING GARDEN.

Photo by Julian Buckly.
York & Sawyer, Architects.



THE IMPROVEMENT OF MONTCLAIR

A couple of years ago, residents of Montclair, N. J., were brought together by the local Civic Association for a dinner. Ordinarily, a town dinner is an occasion, as most of us know, for self congratulation, praise of the town, and speeches that, when printed in the paper, can be marked and sent to one's friends. But at this Montclair Dinner of March 14, 1908, some resolutions were presented and adopted which declared:

That, "although Montclair is generally considered the most attractive of all New York suburbs, it is not nearly as attractive as it would have been, if," etc.; that the town owes "little to any organized efforts"; and that it "has numerous unsatisfactory features, inconsistent with its reputation and with the aspirations of its citizens, and lacks attractive features that a town like Montclair ought to have, and can have."

If confession were as good for the community soul as it is said to be for the individual, this chastened spirit should have brought results; and other towns, just as persistent sinners but not yet on the repenters' bench, have an unconfessed but vital interest in what those results were. If one were writing a Sunday School book for towns, one would regret that the outcome had not been a more glittering "practical" success than can be yet recorded; but some failure makes the case more human and so its study more significantly appealing. The people of almost any town could say truthfully, if they would, what the residents of Montclair admitted; and the question to be answered is whether there is any good in saying it.

It was suggested as a result of the frank confession at that memorable dinner that a Commission of citizens might perform a valuable service to the town by studying its needs and opportunities and devising plans to meet them; and a resolution was unanimously carried requesting the Civic Association to appoint such a Commission. This, shortly afterwards, was done. Twenty-five men were appointed, and these men added to their number half a dozen ex-officio members, and divided their own number, by lot, into five groups, of five each, to serve one, two, three, four, and five years respectively. The Commission was named, probably unfortunately, the Municipal Art Commission, for that name is commonly understood to mean something entirely different; but its duty was defined, in part, in these well chosen words: "To promote in all practical ways the beautifying of Montclair; to preserve in it the distinctive charms of the country town, and to exert its influence to the end that the principle of local fitness shall be served in public and private improvements; to consider the probable future development of Montclair, and to plan for meeting its needs."

To emphasize "local fitness" and the preservation of the charm of "the country town" showed a rare discernment and, one can guess if one knows several small towns, real courage. Plainly the men who could frame their purpose in such words were men of the right sort. As such, they recognized that they must secure the services of a town improvement expert, of a man who was accustomed to studying the needs and op-

portunities of towns and could consider the betterment of Montclair untrammelled by prejudice or self interest. This necessity was so clearly perceived that, there being no public funds available, the members of the Commission themselves contributed \$2,000 to secure him, and subsequently—in order adequately to print his report and met other expenses—doubled the amount. The man chosen was John Nolen, of Cambridge, and it is his Report, lately published, which is before us now for review.

On the first right hand page after the title page, Mr. Nolen defines his inspiring task. "The purpose of this book," it is there stated in big type, "is to suggest practical ways for preserving the natural beauty of Montclair, for remedying its defects, and for directing its future development in the way that will make it the most satisfactory town it can be to live in." By this avowal of purpose, than which no Report for a city or town could have a better, the book must be judged.

Montclair is situated, Mr. Nolen points out, on a picturesque site; it has age, and the mellowness that goes with age; and its street plan has that irregularity which is so attractive in a residence section. These are great fundamental advantages. In addition there are, of course, those modern improvements which would be expected in a suburban town that is the home of well-to-do people. But even all these advantages are by no means unusual. They are, says Mr. Nolen, "of great worth and should be preserved with fidelity, but to them should now be added suitable railroad approaches; a more adequate provision for local business; a suitable Town Common around which to cluster new educational, art, and recreation features; widened and improved streets; thoroughfares for traffic and pleasure driving; a more thoughtful method of planting and maintaining street trees; a rational system of opening streets; a decidedly better housing of the poor; and a more comprehensive, modern, and significant development of open spaces, local parks and playgrounds." These are the needs which the Report mainly considers. Just how it attempts to satisfy them is largely a local question that can mean little to any one who does not know Montclair. The significant thing is that town art is fundamental, "aiming not at superficial effects but at convenience and utility and, only through them, at beauty;" that it must concern itself with such practical things as land values, their stability and increase; the promotion of health and happi-

ness; "the prevention of nuisances, the protection of the character of neighborhoods, and the organic development of the whole town." That is the consideration fraught with importance to all the other, watching, towns.

Mr. Nolen takes up first the "Railroad Stations and Their Surroundings." He well remarks that in a suburban town, arrival at the station should afford at once, in contrast to the city, something of the quiet, order, and beauty that should be found "in any home that makes the long daily journey back and forth worth while." How many suburban towns applying that test to themselves, will find their stations satisfactory? He proposes a new and more convenient site for the Lackawanna station, and hints at various ways by which that and the Erie stations might be made more attractive.

Next, under the title, "Confusion and Congestion at the 'Center,'" the town planner considers the problem offered by Montclair's Six Corners, which is the business heart of the town. Observing that up to the present time everything has been done, by the location and direction of through-streets and by the construction of stores, to attract traffic into or through this center, he notes that "nothing has been done as yet to meet the needs of this traffic—not one foot of space is open for public use beyond the bare width of the rather narrow streets." How familiar a condition is this, also! In this particular instance it happens not to be difficult or very expensive to extend two streets, that will somewhat relieve the pressure of traffic, and to cut back corners that will give greater space for the traffic that remains—but doubtless it took the trained eye to see the opportunity. The result, "while not ideal," will yet make far greater comeliness, "especially if coupled with a different and more appropriate architectural standard."

A Town Common is the next problem to be tackled. As yet Montclair does all its public business, even that of the post office, in rented quarters, though the population is 20,000 or more and the assessed valuation is twenty-seven millions. The lack gives, of course, an opportunity, and it is suggested that a certain irregular block about 400 feet square be transformed into a Town Common, around which shall be grouped, "in simple harmonious fashion," the buildings that will be required for the public business, for art, education and recreation.

Streets and Roads and the trees upon them receive attention; and then comes a chapter on the Town Plan, in which some of the street problems are considered in their inter-

relations. There is given, for instance, a list of the street extensions that seem to the town planner desirable; he makes note of the increased car facilities that are needed and of the possible routes; and he calls attention to the opportunity in Montclair for a circuit drive.

These is a chapter on the Parks, Playgrounds and Open Spaces which Montclair has or ought to have; and then, significantly in an American Town Planning Report, a separate chapter—though it contains only a few words—is devoted to the question of "Better Housing for People of Small Means." In the heterogeneous population of Montclair, there is an element made up of Italians and Negroes. "It is pleasant," says Mr. Nolen, "to think of these people employed in the country; but when one sees their homes, they appear little better off than in the slums of a great city." Model tenements, so situated that some gardens can be joined to them, is the advocated panacea.

In conclusion, the landscape architect advocates the acquirement of that authority, so common in Europe and possessed in this country he tells us by the City Plan Commission of Hartford, Conn., by which the incorporated community "may condemn and take for public purposes any amount of land within its boundaries, and after improvements are completed may resell, with or without reservations as to future growth, such land as is not needed, thus securing for the general public the increase in values which the public improvements have brought about."

This ends the Report. But where the Report ends, the work of the Montclair Municipal Art Commission may be said to begin. The Commissioners append their own recommendations, adopting the more important of Mr. Nolen's suggestions, and pointing out that with proper backing these might all be secured in five years. They present too an estimate of the cost of carrying out the improvements, assuming that the whole work is done by a bond issue. They put this at \$1,500,000.

In this part of the Commissioners' Report, elaborate and appealing argument is made. In fact, the Commissioners have acted throughout with notable public spirit. Finding that the effectiveness of their expert's Report would be well nigh lost if it were not adequately published, the members of the Commission met that expense themselves—how generously may be seen by examination of the book with its many illustrations—some of the plates in color—with

its folded-in map and its board covers. That the immediate campaign failed is, to be sure, unfortunate; but as far as the on-looker is concerned, lessons are read as easily in failures as in successes. The point at issue was whether Montclair should adopt that Town Plan and Art Commission Act which the previous legislature had passed for the city's benefit, and of which the purpose was to enable the community to go ahead, in a businesslike way, with the elaborate plans unfolded. The election was held May 26, and though Mr. Nolen made speeches, and there was a "Montclair Week" when all the advocates of the plan worked particularly hard, the result was a decisive defeat. The people were not ready to begin in so wholesale a manner. If one or two things had been done, so as to furnish visible evidence of the practicalness and worth-whileness of the whole scheme, one can fancy that the result might have been different. But it cannot be thought that any of the effort has been thrown away. Montclair has had such a stirring up, such a pricking of civic conscience and fertilizing of ideals, as it will never recover from. The people have been shown a Vision, and it has always been true that a vision leads. They who have seen it are henceforth never able, deliberately and persistently, to close their eyes. They have to press forward.

So it will be at Montclair; and the Report, in its attractive permanent form, will be an aesthetic charter—a constitution the harder to amend because it has been written into hearts—holding the people through all the town's future development to a high ideal. So it will be in any town that follows Montclair's example and gets from one who has the Vision a practical Town-Plan, presenting it in worthy permanent form. Just how much is done at once is not of great importance if there be the Vision. Without it, no town can hope to grow harmoniously—as all towns presumably want to do—into municipal comeliness and strength.

Charles Mulford Robinson.

ENGLISH TOWN PLANNING QUARTERLY

The recently established Department of Civic Design at the School of Architecture of the University of Liverpool has started a quarterly, to be known as "The Town Planning Review." It is edited by Patrick Abercrombie, who is lecturer and research fellow of the School, assisted by Professors

Reilly and Adshead, and is the first English printed journal to be devoted wholly to the subject of town planning. An editorial Foreword explains that the university, in accepting the gift which established the Department, agreed "that a certain portion of the moneys available should be expended each year in publishing the researches of the School." It has been decided that the quarterly review will be the best means of doing this, that there is ample scope for such a journal, and that "by its means we shall best be fulfilling the educational ideals implied in Mr. Lever's gift to the University." The editors express the hope that from its independent position the journal will be "able to deal fairly but critically" with the various schemes brought forward in England and other countries; and they announce that it is by no means their purpose to confine the pages to accounts of the projects of the School or University. In this respect the initial number, which is dated April, 1910, illustrates the breadth of view which they propose. The Burnham plan for Chicago is described in a long article by Professor Reilly, the first of a series of articles on "Contemporary Town Planning Schemes in America." The "Reviews of Current Periodicals and New Books" include German and American works as well as English; and the department of "Chronicles of Passing Events" takes its material from both sides of the Channel and of the Atlantic. In fact, the frontispiece of this first number of the Review, which is very well illustrated, is a reproduction in color of Guerin's painting of the Proposed Plaza for Grant Park, in Chicago.

THE CITY AS A COMPOSITION

The first contribution in the new English "Town Planning Review" is an article by Professor Adshead, entitled "An Introduction to Civic Design." It contains more that is poetic, suggestive and interesting than the title implies. "In the contemplation of a city," he begins, "we have before us the most comprehensive of the works of man; its solid walls tell us of his stubborn will, its fine façades of his success, its twisted streets of his uncertainty of aim, the squalor of its slums of his defeat." He says, again: "The city is, in the first place, the envelope of its inhabitants; its buildings are their constant horizon, and its streets have their

daily regard." He points out that therefore it should exist "primarily for their edification, their pleasure, and their well-being." "To talk of a city as existing solely for purposes of trade is to talk of mankind as existing for meat alone." In the conclusion of his article, he takes up an interesting subject in commenting on the significance of the tone and color of a town—a matter, by the way, that was touched upon in this department last month. Says Professor Adshead: "The city which is white has the greatest refinement and charm. Paris, of modern cities the most beautiful in the world, is a city of ivory studded with pearly gray in a setting of green. Regent Street, London, is painted in white and cream, and to this is entirely due its attractiveness to the fashionable throng. The city which is white, and which scintillates and reflects the light of the sun, is the only fit background for the brilliant crowd with which every progressive city from Athens to New York has stood possessed. Cities which are gray, like Edinburgh, suggest rather endurance, grandeur and romance. Gray cities are very fitting these humid and northern climes. All great cities are either white or gray. That which is a golden red, harmonizing with the rich green verdure of the surrounding land, will ever suggest ease of existence, simplicity, and primitive life. . . . The character of a city is most evident when seen through the medium of its color, but it is also seen through its texture and its form. The buildings and the outline of the streets, to be a fit complement to modern city life, should be regarded in the first place as a background and a foil. In their form and outline they should be simple and strongly composed. Their surface should be hard and their enrichments delicate to a degree. . . . The characteristics of a city expressed in its color, its texture, and its form, reflect on the citizen himself. Its design, the grouping of its buildings, and its outward expression are matters of vital importance to his well-being."

RESTRICTION OF RESIDENCE PROPERTY

It is happily possible and proper to include among those city officials of Denver, whose intelligent progressiveness is giving to the city a national reputation, a building inspector. The reader's comment on the statement is wholly his own. As illustrating the attitude of the Denver building department

there may be summarized a long article which appeared a few weeks ago in "Denver Municipal Facts"—the official paper—signed by the inspector of the department. It described a recent law suit. A man desired to erect a one-story brick store in a district restricted by ordinance to residences. A permit was refused. He filed a complaint, alleging that many provisions of the building ordinance were invalid, noting especially the lot line restriction and the requirement that consent be secured from owners in the block. The judge dismissed the case on the ground that, whether it was or was not invalid, he could not enjoin the city authorities from enforcing the ordinance. This was a victory for no one; but the building inspector writes in part as follows concerning the matter: "The issue presented was this: Shall the progressive citizens purchase real estate upon assurances that he can build a handsome home a certain distance back from the lot line, with a desirable lawn in front, and receive protection from the municipal government under the provisions of the ordinance; or, under the specious plea of property rights, can any one destroy his home as residence property by erecting a one-story brick store building on an adjoining lot, which he may rent for a grocery store, garage, laundry, millinery store, bakery, blacksmith shop, warehouse or butcher shop, as his caprice may suggest or chance determine?" He says: "The Supreme Court of Virginia, in a very recent case, entitled *Eubank vs. City of Richmond*, has determined that an ordinance establishing building lines or requiring owners to leave a part of the lots free from buildings and to regulate the height of buildings is a valid police regulation in the interest of the public health, safety, comfort and convenience, or some of those objects, and is not unconstitutional. The Supreme Courts of Massachusetts, Maryland and Missouri are all lined up in consonance with that of Virginia. . . . It is difficult to understand why the residents and home owners of this city do not organize an association for the purpose of protecting themselves. . . . When a man purchases a piece of property within a restricted district, he knows the law and should abide therewith, and for mercenary purposes construct buildings, or assume the right to construct buildings, in violation of the ordinances and to the utter destruction of the acquired property rights of those who have homes within the district so restricted." This is interesting reading for any citizen; but it is doubly so for architects.

FLORENTINE PALACE RESTORED

It is announced that the Davanazati Palace in Florence, the restoration of which has been in progress some years, has been now opened to the public. This gives an opportunity to study a fourteenth century Italian palazzo in practically its original condition, with the old ceilings, the old fireplaces, and the old frescoed decorations of the walls just about as they must have appeared hundreds of years ago. The result is due to Signor Volpi, the art expert and dealer, who bought the palace six years ago and is said to have spent on restoring it just six times as much as he had to pay for the freehold. The structure is situated on the Via Porta Rossa, a narrow street in the center of Florence, running parallel to the Arno. It is notable that while many famous palaces once stood on this street, nearly all have now disappeared, and in fact directly across from the Davanazati Palace there is a big open space where the long promised post office is, presumably, to rise some day. As to the restoration of the building, it appears to have been done skillfully, affectionately, and with good fortune, for as respects the latter the plaster which covered the frescoes came off extremely well. Even the old charcoal autographs scribbled on the walls have reappeared.

MASSA- CHUSETTS ART COMMISSION

The bill for the establishment of a State Art Commission in Massachusetts, to which reference was made in this department in April, was passed, as was then predicted, and Governor Draper has lately announced his appointments. They are: Waldo Lincoln, of Worcester, as chairman; Henry B. Hunnewell, of Wellesley Hills; and William A. Burnham, Charles D. Maginnis and Walter Gilman Page, all of Boston. It was Mr. Page who particularly fathered the bill, and he is the painter of the Commission, as Mr. Maginnis is the architect. The chairman is a gentleman of leisure and culture, best known for his genealogical and historical researches—a department of knowledge which it is exceedingly well to have strongly represented on such a State body. The Commission seems one-sided from a geographical standpoint; but if satisfactory in other ways, that is a small matter.

GRADUATE FELLOWSHIPS IN ARCHITECTURE

An important move at Pennsylvania, one which has never been made in any other school, is the finding of three resident graduate fellowships in architecture. Annual award

will be made during a term of years beginning in September, 1910. These awards are based upon a fund established for the purpose by the General Architectural Alumni Society of the University.

The fellowships are open without restriction as to age, to graduates of American schools who hold a bachelor's degree in architecture equivalent to that of the University of Pennsylvania.

Each is a resident fellowship, valid for one year. Its holder will be eligible to the degree of Master of Science in Architecture, conferred on completion of the work of the graduate year, which allows wide latitude of choice as to major interest, either within the field of design or otherwise. The value of the fellowship is six hundred dollars, against which are charged the regular fees of two hundred dollars for tuition and ten dollars for graduation.

Awards will be made annually to those three candidates showing the highest fitness for advanced work in architecture, with particular reference to design. The estimate of such fitness will be based upon both the attainments and the promise evinced by the candidate during his undergraduate career, and in subsequent study or professional work, if any.

Professor Warren P. Laird of the University will be glad to give information as to the range and character of work offered, living and other expenses, etc.

Applications may be filed and should be accompanied by letters testimonial, examples of candidates' most advanced work in design and any other pertinent evidences of achievement.

The effect of these fellowships we feel sure will be to give to the ablest graduates in architecture in this country an oppor-

tunity to pursue graduate work of the highest grade available in American schools. Indeed, it may be well questioned whether any greater advantage exists in Paris, save that which naturally comes in a change of masters and through conditions of work.

A MUSEUM WORTH SEEING

There has been opened this summer in Marblehead, Mass., as the museum of the Marblehead Historical Society, a Colonial mansion that has, it is creditably reported, the delightful air of being "lived in." This is the Lee mansion, said to be one of the finest Colonial relics in the State. Summarizing a printed account of it, it may be described as a gray wooden house, rather long for its height, presenting to the quiet highway a small portico and double rows of small-paned windows. A cupola sits astride its gable, and two wide-girthed gray chimneys push up out of its red roof. As the Lee Mansion looked in 1768, when Jeremiah Lee gave his first house-warming, so it looks to-day, and this resemblance includes the interior as well as the exterior. The only show cases are in two rooms on the third floor. Outside those rooms one wanders through furnished apartments as if one were a guest in a Colonial mansion. For this house is not at all like the Clark-Hancock house in Lexington or the Paul Revere house in Boston. "L. P." writing in the Boston Transcript describes at length its splendid detail—no two chimney pieces alike, the rich mahogany wainscoting of the stairs, the delicate window mouldings, the richly paneled walls of the State dining-room, the chimney tiles—so quaint, humorous or sentimental, the bed chambers, and the complete appropriate furnishings. Surely a historical society that preserves such a house as this does a work that is doubly valuable; and in its own turn it is doubly fortunate in having the real thing to preserve instead of musty pictures or descriptions and isolated glass-cased souvenirs.



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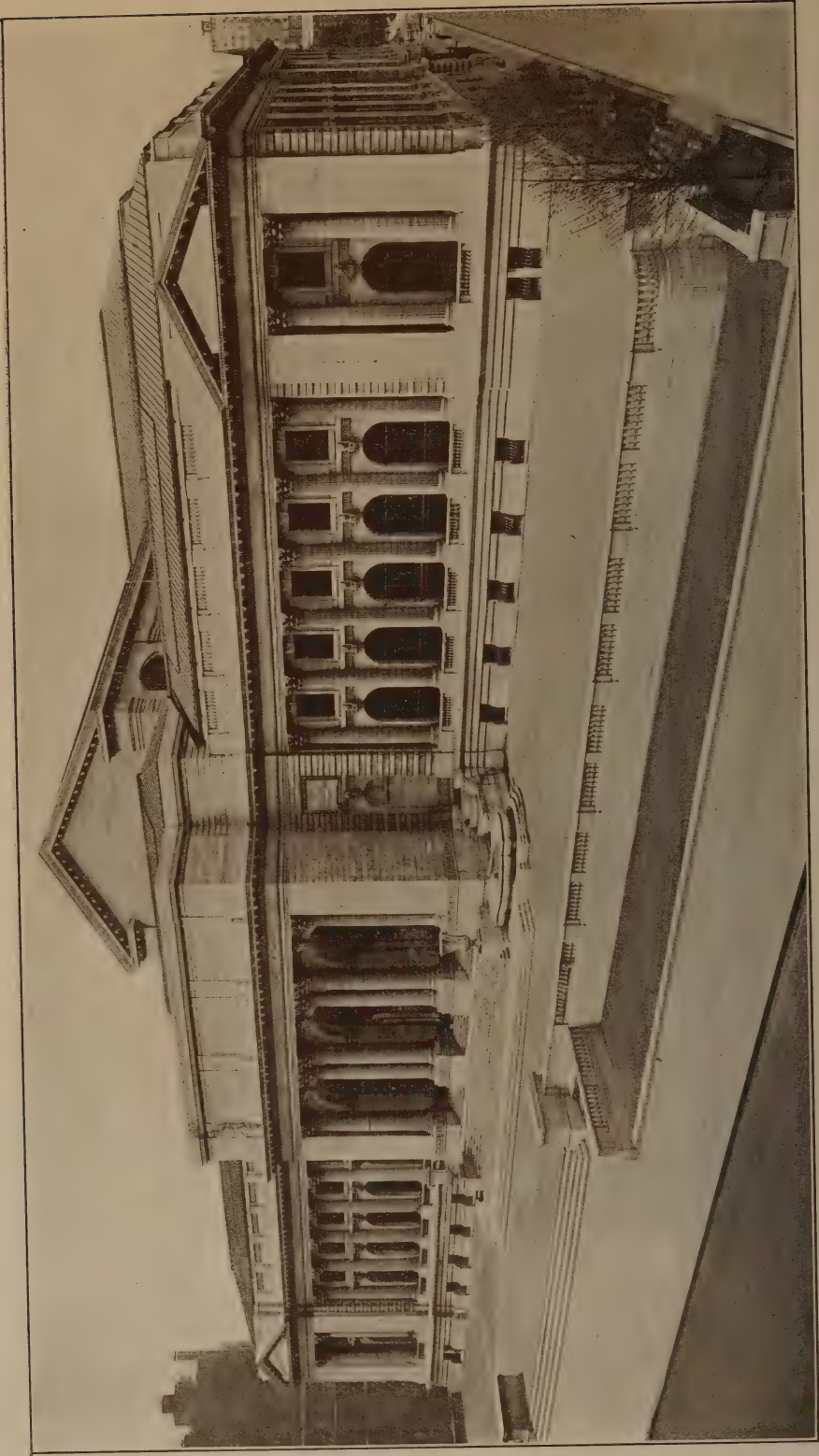
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FIFTH AVENUE FRONT—NEW YORK PUBLIC LIBRARY.

Carrère & Hastings, Architects.

New York City.



THE NEW YORK PUBLIC LIBRARY

The Most Important of the Great American Educational Institutions

Carrère & Hastings, Architects

A. C. DAVID

An architectural commentator cannot well approach such a building as the New York Public Library without a feeling of grave responsibility. In attempting to put some sort of an estimate upon it, he is confronted both by a large and important public edifice, and by a formidable array of incidental, but imposing, claims to consideration. The building is not merely spacious and important, but it is the most important building erected, since the American architectural revival began, in the largest city in the country. It has been designed by a firm of architects who, according to general consent, stand at the head of their profession. The library building they have presented to New York is undeniably popular. It has already taken its place in the public mind as a building of which every New Yorker may be proud, and this opinion of the building is shared by the architectural profession of the country. Of course, it does not please everybody; but if American architects in good standing were asked to name the one building

which embodied most of what was good in contemporary American architecture, the New York Public Library would be the choice of a handsome majority. In criticizing it, consequently, a merely individual judgment, no matter how well considered it might be, would at the present time scarcely count. It is far more important to understand exactly why the building meets with such widespread popular and professional approval.

Perhaps some justification may be needed for the statement that the New York Public Library is the most important building erected since the American architectural revival began. A little consideration will show that the foregoing claim is not in any way excessive. In the first place, in any modern American city the public library is the institution which is most representative of the aspirations of the community. The City Hall and the County Court House have become less representative of popular aspirations than they should be, because our local governments and our local

courts have deservedly suffered a good deal in popular estimation, and the churches are the spiritual habitations merely of only fragments of the community. But the typical American aspiration is embodied in the word "education"; and of all the organs of education, the one which belongs to the whole community is the public library. Partly owing to the generosity of a single indi-

funds and managed chiefly for the purpose of giving the widest possible circulation to its accumulated and accumulating store of books.

The American public library, consequently, has, like all institutional buildings, usually been designed for the purpose of imposing itself upon the public. It has not attempted to solicit patronage by a suggestion of studious detachment. It has announced to the public from some colonnaded portico that it was a great educational institution, and that the public must, for its own good, come in and get educated; and the designers have never felt it necessary to invite patronage by retaining in the building any flavor of domesticity, which in Europe has always been associated with such edifices.

The public libraries in the smaller American cities, whose dimensions were not well adapted to monumental treatment, have suffered from being treated too much as educational institutions and not enough merely as the shell of a reading-room and a book-stack. But in the larger cities, whose libraries are large, well equipped and fully capable of becoming valuable agencies for the dissemination of knowledge and ideas among a large number of people, the institutional idea has a much better chance of effective architectural expression. Such was particularly the case with the New York Public Library. No other library in the country represented such a combination of private and public endowment. The collection itself was the result of the generosity of three private donors, while the site for the new building and its cost was supplied by the city; and the city had been even more generous than Messrs. Astor, Lenox and Tilden. It had given a site in the heart of the city, whose market value at the present time must be between \$7,000,000 and \$8,000,000; and it had erected on this site an edifice almost regardless of expense. No public library in the world, unless it be that of Boston, occupies such a superb site, and on no other library building has anything like as much money been lavished. It is, consequently, a veritable institution—the result both



Bronze Doors, Main Entrance—New York Public Library.

New York City.

Carrère & Hastings, Architects.

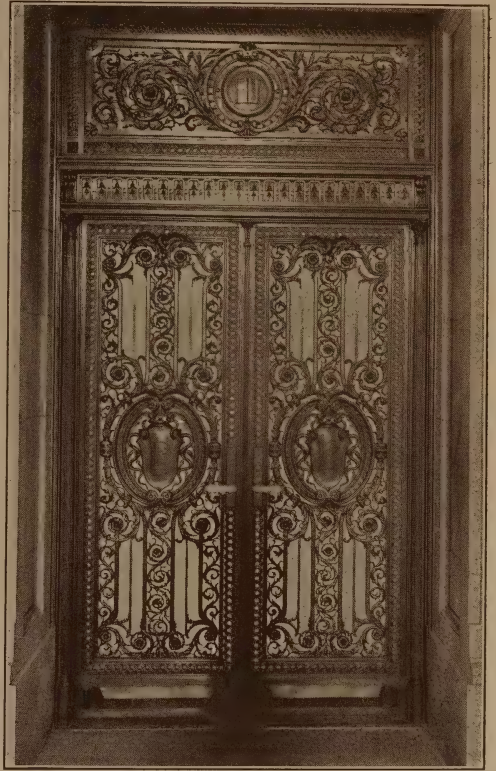
vidual, they have been built in enormous numbers all over the country; and almost universally they have assumed an institutional character. The old idea of the library as a secluded room, in which a few scholars could browse at leisure among dusty volumes, has given way to the idea that it is essentially a vehicle of popular education—one which should be in some measure supported by public

of individual and of public aspiration and of individual and public sacrifices, and one which, when completed, will constitute a most efficient piece of machinery for converting a collection of books into a means of popular instruction. The building becomes the most important building of its kind in the country, because it will provide a fitting habitation for the most useful existing library in the largest American city.

There is one difficulty, however, which confronts almost every American architect who has to design a monumental public building. The really great monumental buildings have usually been simple in plan. They have been built usually around a comparatively few rooms of considerable area and height, which were also capable of large and simple treatment, and whose dimensions could be adapted to the scale of the exterior. But in all American monumental buildings, except, perhaps, tombs, the plan is necessarily very complicated. A few large rooms are required, together with a multitude of insignificant ones; and these rooms are required for certain practical purposes, which makes good lighting and a certain arrangement essential. A conflict almost certainly ensues between the plan and the design; and this conflict almost inevitably results in a compromise, in which either certain important ingredients of a perfect plan or a perfect design, or both, are sacrificed. The consequence is that the finest achievements of the American architectural revival are not to be found in monumental buildings; and edifices such as the Columbia College Library and the Pennsylvania Station in New York, which are most imposing and effective as a matter of pure architectural form, are usually wasteful in plan.

In the case of a library, the difficulties which the necessities of the plan impose upon the architect are harder to solve even than they are in the case of a court house or a state capitol. The chief requirements are a spacious and perfectly lighted reading-room, an arrangement of the stacks, so that the books are easily accessible and their titles easily read, and a large number of small

apartments for particular purposes of all kinds, ranging from galleries to small rooms for special collections of books. It is a well-known fact that in such buildings as the Columbia, the Boston and the Congressional libraries, these practical requirements have been met only in a very inferior manner; and while we have never seen the building, we understand that they are being most com-



Bronze Doors, Exhibition Room—New York
Public Library.
New York City.
Carrère & Hastings, Architects.

pletely satisfied in the new library which has been built for the University of California.

Messrs. Carrère & Hastings have always been most conscientious about arranging the plans of their buildings so as to meet every reasonable practical requirement; and the New York Public Library is no exception to the rule. Its arrangements for storing and handling

the books are said to be entirely satisfactory to the management of the library. The main reading-room is one of the most spacious rooms in the world—beautifully proportioned, lighted by a series of windows on both the long sides of the room, and entirely accessible to the stacks. To have obtained a room of these dimensions, so excellently adapted to its purpose in every respect, was a great triumph for the architects. The smaller rooms, also, particularly those like the gallery, whose practical requirements are severe, are also admirably planned for their purposes. These rooms have been supplied with a good light by avoiding anything like a heavy colonnade on the façade; and while most of them (all of them except those situated on the corners) obtain light from only one direction, the light is in all except a few cases, all that is needed. The corridors, which parallel to the outer lines of the building between two rows of rooms, one lighted from the street and the other from a court, have to be artificially lighted, but that is as it should be.

It is an interesting fact, however, that the superbly dimensioned reading-room—an apartment 395 feet long, over 75 feet wide and 50 feet high—has practically no salient effect on the exterior of the building. It stretches along the rear of the structure, and this façade is very plainly treated, without any pretence to architectural effect. It is, indeed, designed frankly as the rear of a structure which is not meant to be looked at except on the other sides. Any attempt, consequently, at monumental treatment has been abandoned. The building is designed to be seen from Fifth Avenue and from the side streets. The rear, on Bryant Park, merely takes care of itself; and one of the largest apartments in any edifice in the United States is practically concealed, so far as any positive exterior result is concerned.

The striking fact mentioned in the preceding paragraph is a sufficient characterization of the purpose of the architects. They recognized that they could not plan a room of the required dimensions and light it properly without destroying its value as the primary motive

of a monumental building; and in obedience to their settled policy of being loyal primarily to the needs of the plan, they deliberately sacrificed the monumental to the practical aspect of the edifice. What is more, they sacrificed the architectural effect of the interior of the reading-room to the convenience of the management in the handling of the books. This superb apartment is cut in two by an elaborate wooden screen, from which the books contained in the stacks are to be distributed; and it is, consequently, almost impossible to get the full architectural effect of the reading-room, except from some point along the balcony.

The New York Public Library is not, then, intended to be a great monumental building, which would look almost as well from one point of view as another, and which would be fundamentally an example of pure architectural form. It is designed rather to face on the avenue of a city, and not to seem out of place on such a site. It is essentially and frankly an instance of street architecture; and as an instance of street architecture it is distinguished in its appearance rather than imposing. Not, indeed, that it is lacking in dignity. The façade on Fifth Avenue has poise, as well as distinction; character, as well as good manners. But still it does not insist upon its own peculiar importance, as every monumental building must do. It is content with a somewhat humbler rôle, but one which is probably more appropriate. It looks ingratiating rather than imposing, and that is probably one reason for its popularity. It is intended for popular rather than for official use, and the building issues to the people an invitation to enter rather than a command.

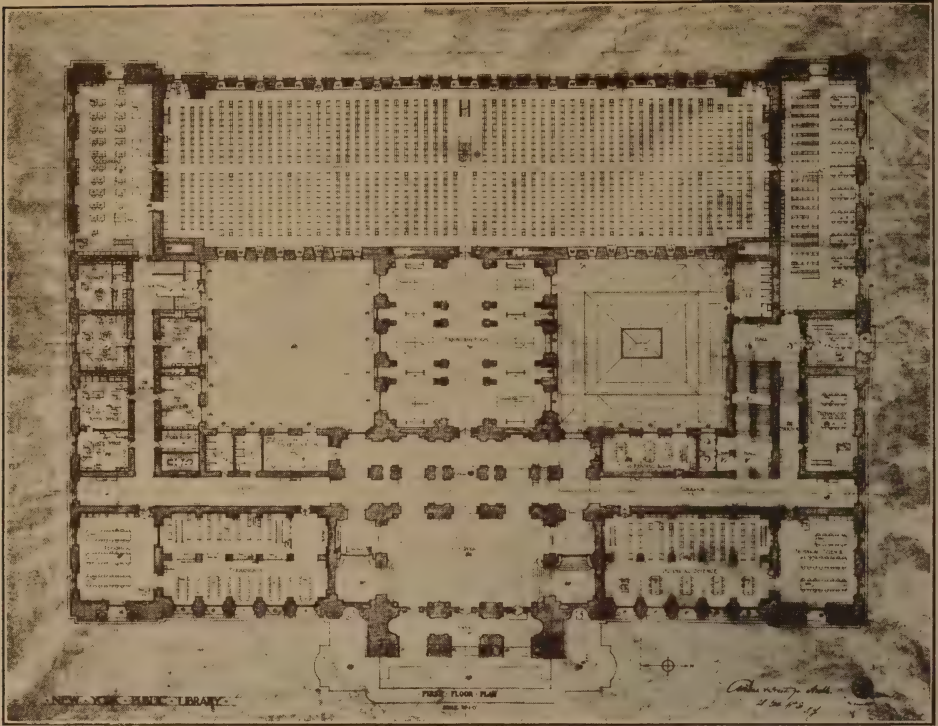
From a strictly architectural point of view, there are many criticisms which can be passed upon the design. The niches and fountains on either side of the entrance—the one monumental feature of the building—are a not very happy and appropriate device to ornament stretches of blank wall which flank the entrance porch. The treatment of the two ends of the façade is weak. The scale of the engaged colonnade looks too contracted. The fact has not

been sufficiently considered in the design that one sees the building not when one is walking west through Forty-first Street, but when one is walking up or down Fifth Avenue. But blemishes such as those mentioned are not of sufficient importance seriously to attenuate the fundamental impressiveness and attractiveness of the façade. The architects have succeeded in making the library sufficiently imposing and dignified in character to satisfy the prevailing idea that a library is a great educational institution, while, at the same time, they have awakened popular interest by making it look like a pleasant place to enter and use. And this is a great triumph, because there is a real and sometimes an apparently irreconcilable conflict between the monumental and practical aspects of such buildings.

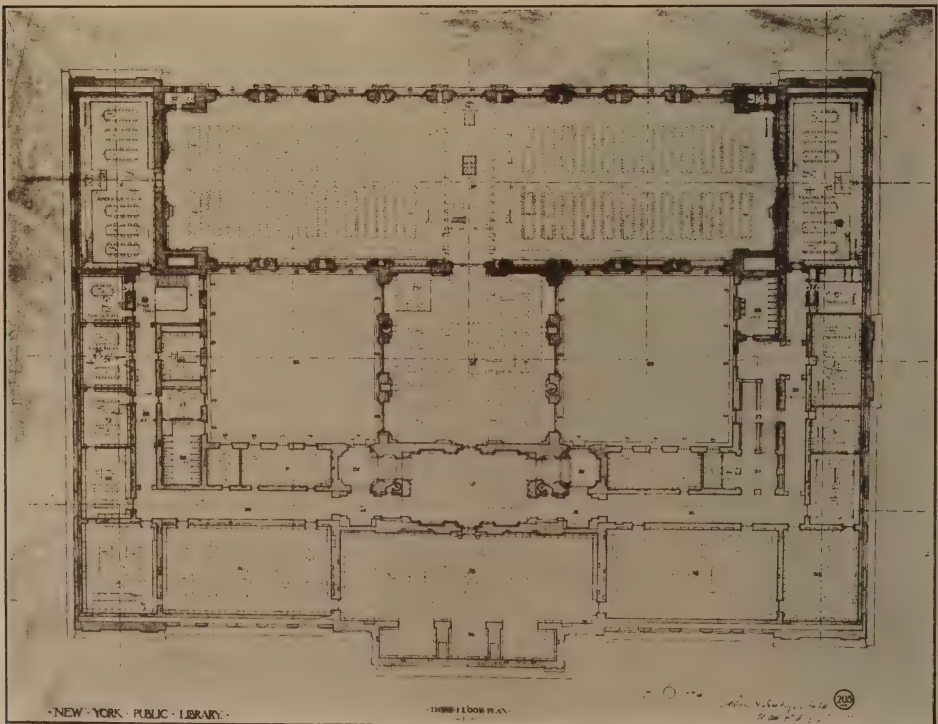
The final judgment on the New York Public Library will be, consequently, that it is not a great monument, because considerations of architectural form have in several conspicuous instances been deliberately subordinated to the needs of the plan. In this respect it resembles the new Museum of Fine Arts in Boston. The building is at bottom a compromise between two groups of partly antagonistic demands, and a compromise can hardly ever become a consummate example of architectural form. But, on the other hand, Messrs. Carrère & Hastings have, as in so many other cases, made their compromise successful. Faithful as they have been to the fundamental requirement of adapting the building to its purpose as a library, they have also succeeded in making it look well; and they have succeeded in

making it look well partly because the design is appropriate to its function as a building in which books are stored, read and distributed. A merely monumental library always appears somewhat forbidding and remote. The New York Public Library looks attractive, and so far as a large building can, even intimate. And in this respect it differs from the Boston Museum of Fine Arts, which, excellently planned as it may be, presents a dull and rigid architectural mask to the public.

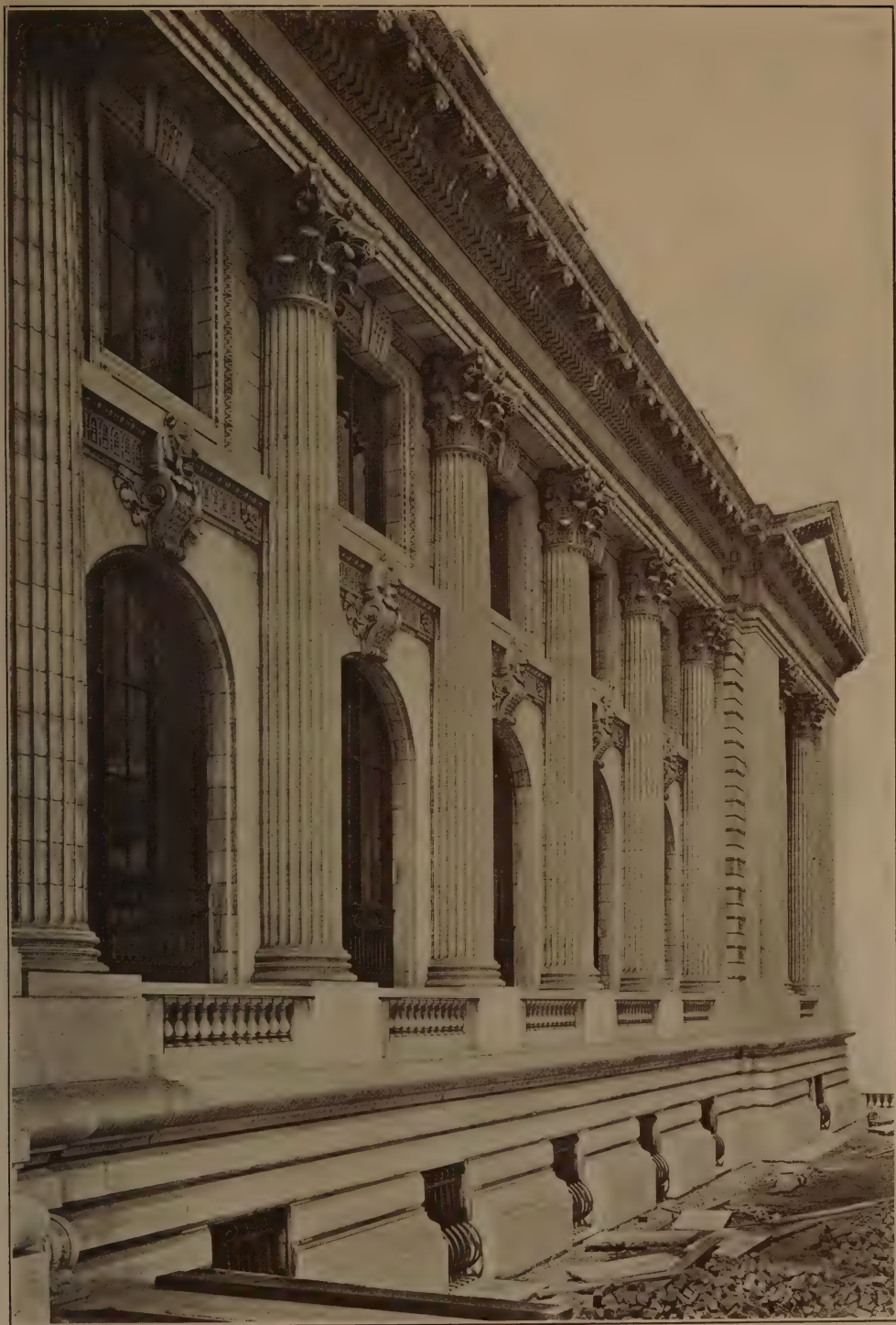
The popularity of the New York Public Library has, consequently, been well earned. The public has reason to like it, because it offers them a smiling countenance; and the welcome it gives is merely the outward and visible sign of an inward grace. When people enter they will find a building which has been ingeniously and carefully adapted to their use. Professional architects like it, because they recognize the skill, the good taste and the abundant resources of which the building, as a whole, is the result; and while many of them doubtless cherish a secret thought that they would have done it better, they are obliged to recognize that in order to have done it better they would have been obliged to exhibit a high degree of architectural intelligence. In the realism of its plan and in the mixture of dignity and distinction in the design, the New York Public Library is typical of that which is best in the contemporary American architectural movement; and New York is fortunate, indeed, that such a statement can be made of the most important public building erected in the city during several generations.



FIRST FLOOR PLAN.



THIRD FLOOR PLAN.
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DETAIL OF 5TH AVENUE FRONT—NEW YORK PUBLIC LIBRARY.

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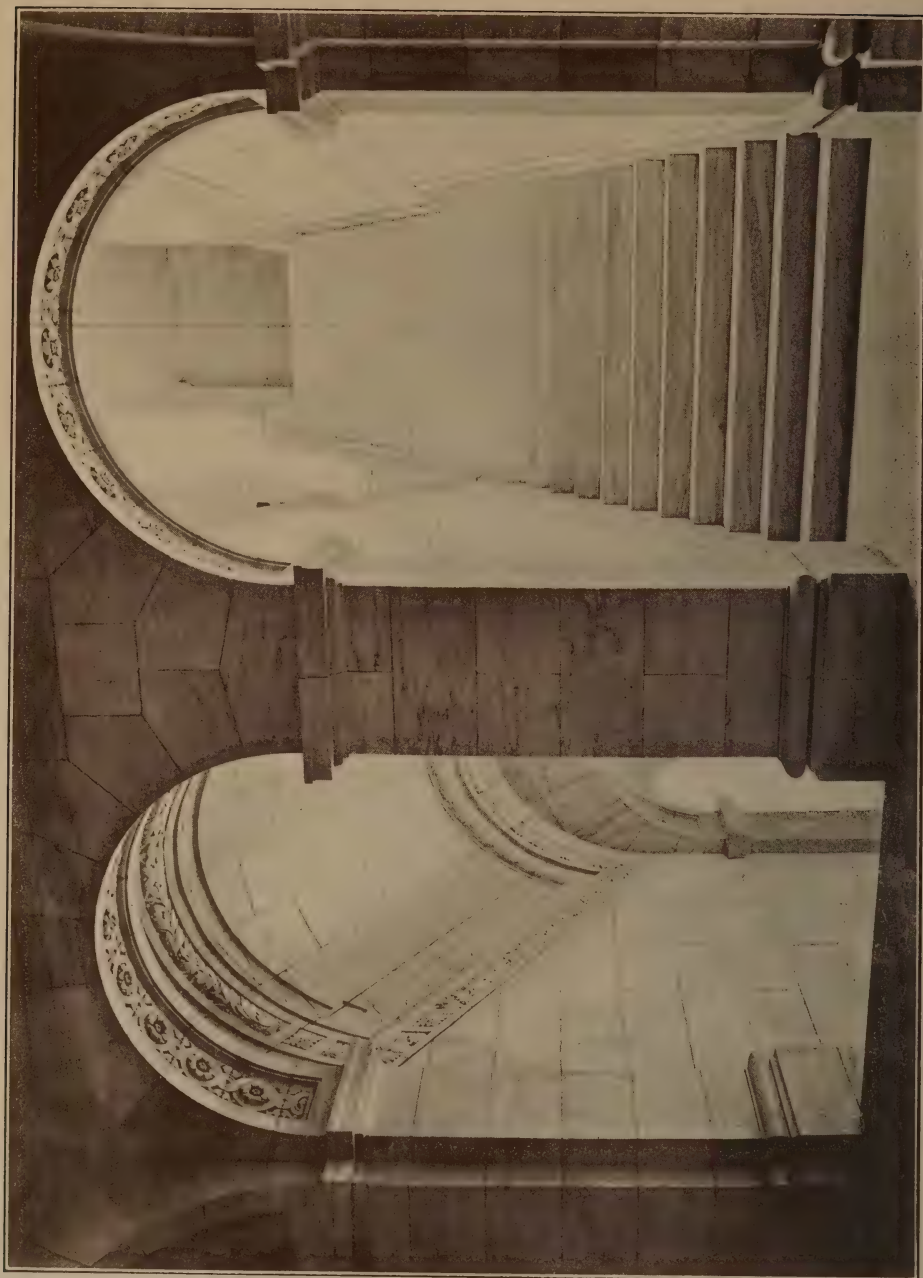
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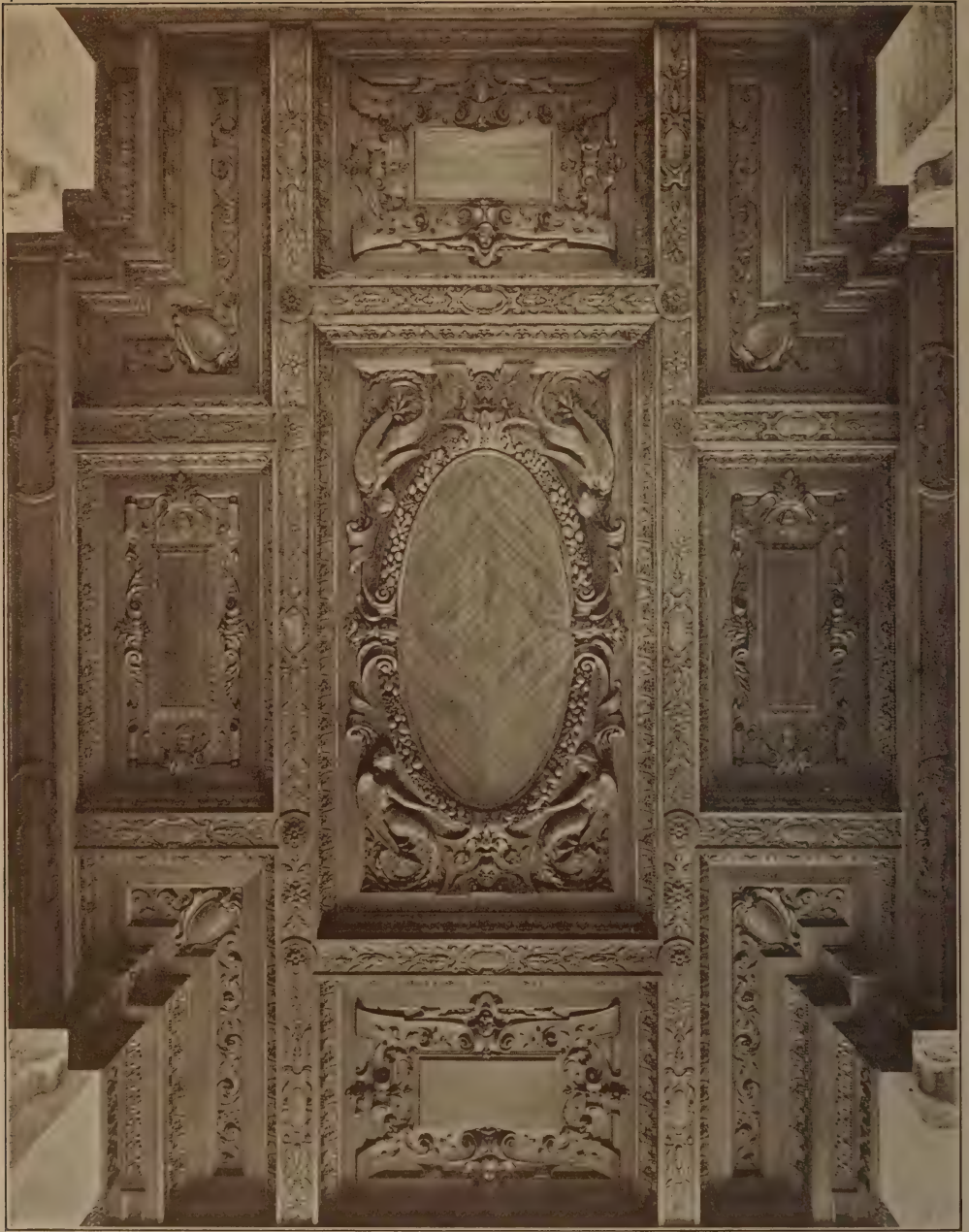
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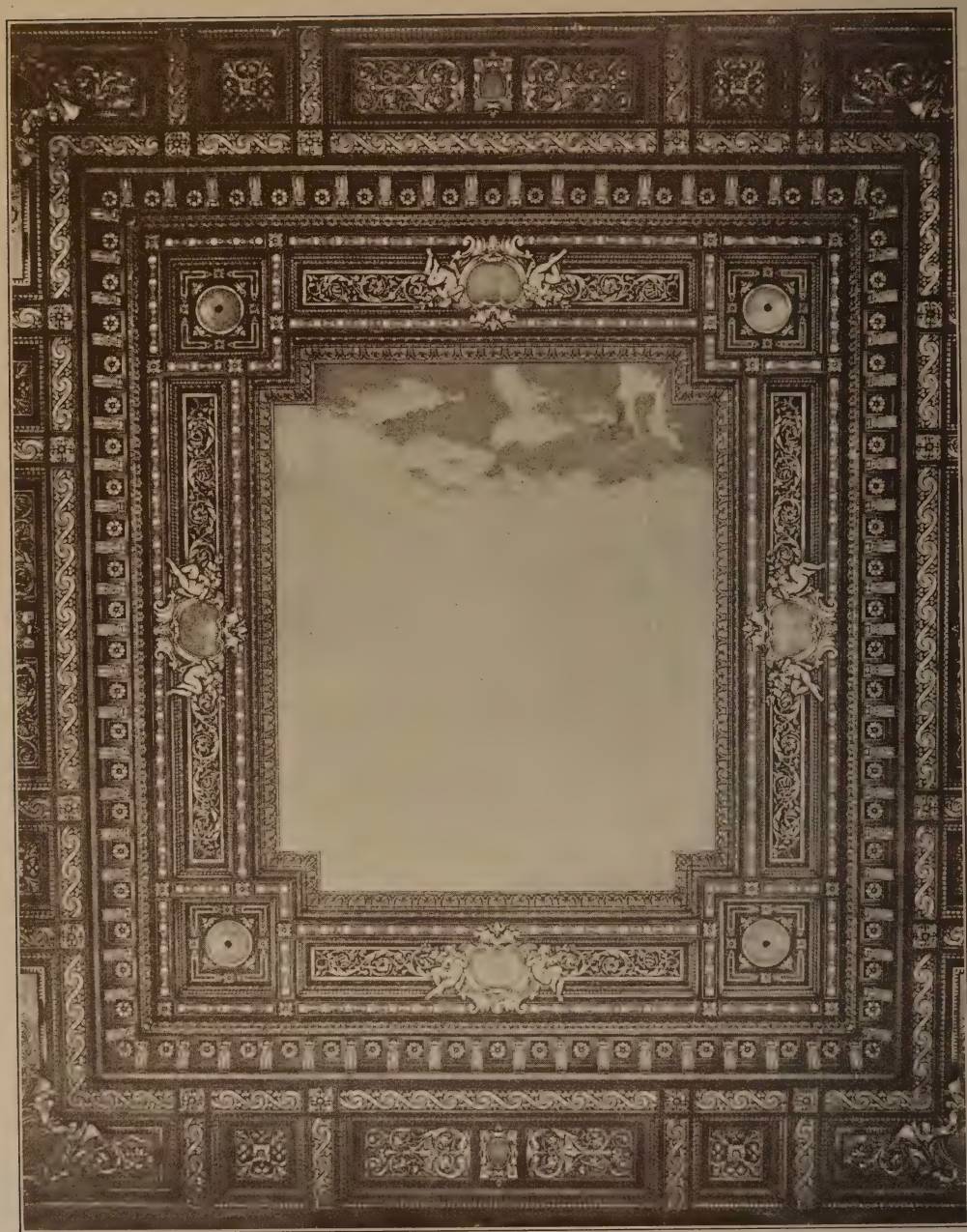
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CATALOGUE ROOM CEILING—NEW YORK PUBLIC LIBRARY.

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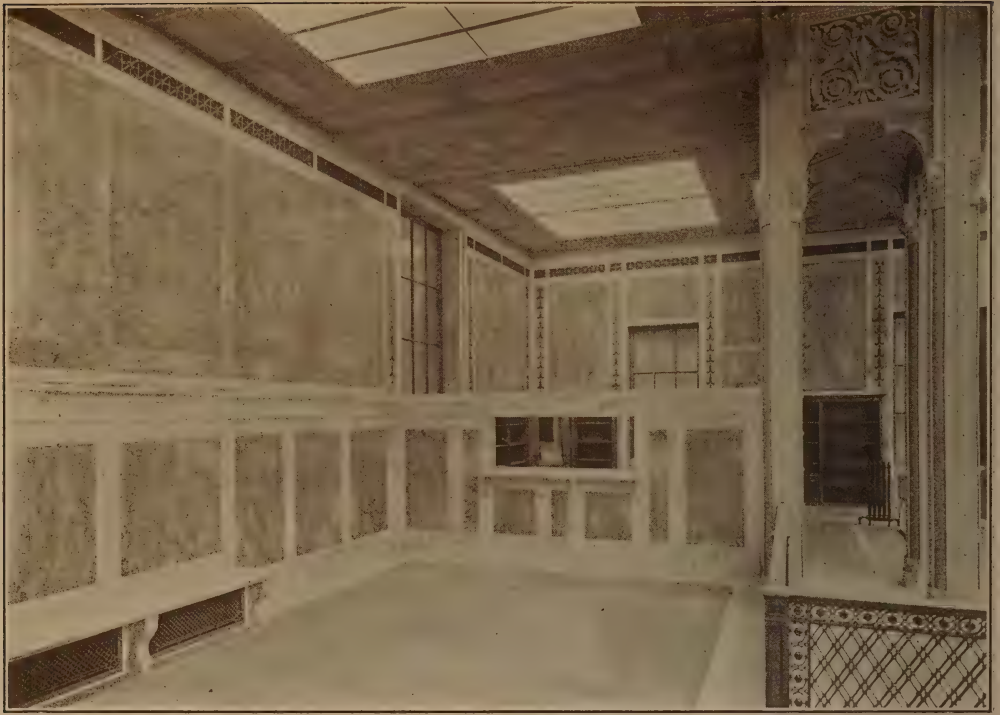
Carrère & Hastings, Architects.



MANTEL IN TRUSTEES' ROOM—NEW YORK PUBLIC LIBRARY.

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Carrère & Hastings, Architects.
F. L. M. Tonetti, Sculptor.



LENDING DELIVERY ROOM—NEW YORK PUBLIC LIBRARY.

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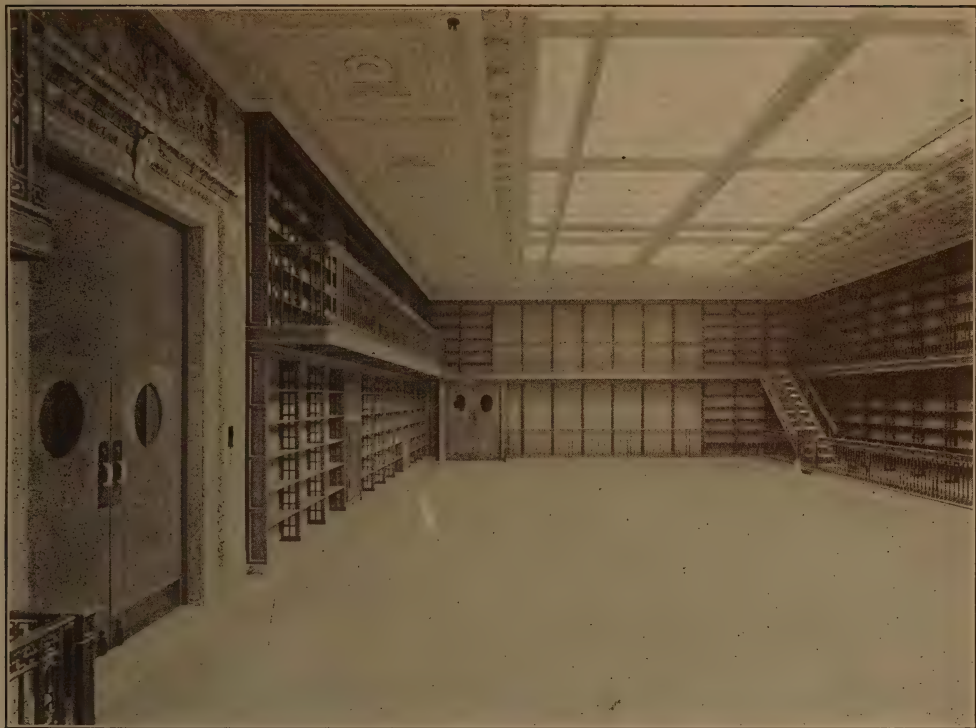
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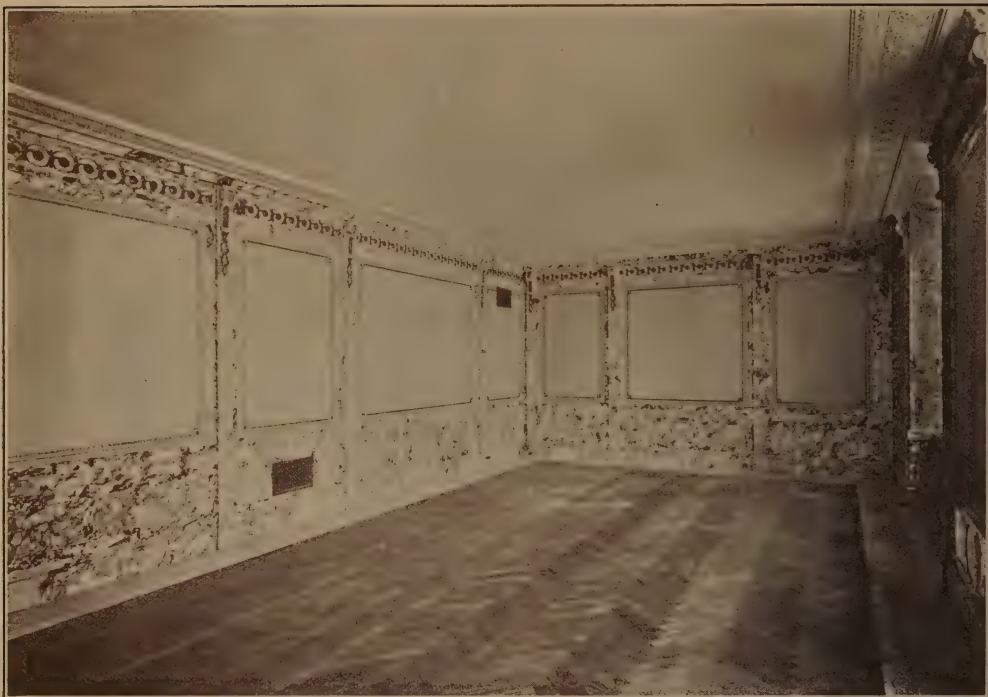
Carrère & Hastings, Architects.



SPECIAL READING ROOM, "AMERICANA."—NEW YORK PUBLIC LIBRARY.
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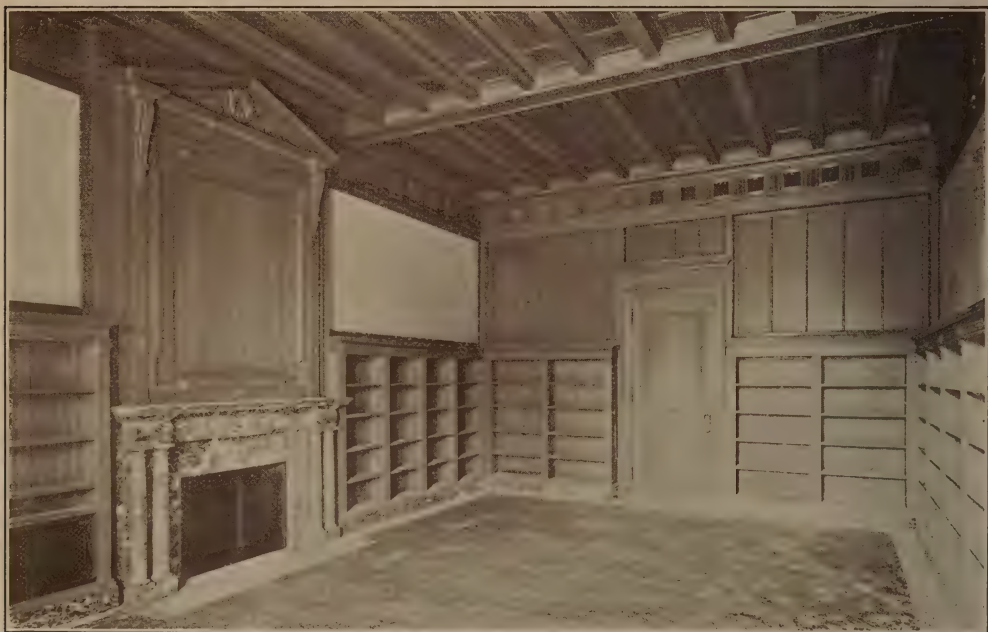
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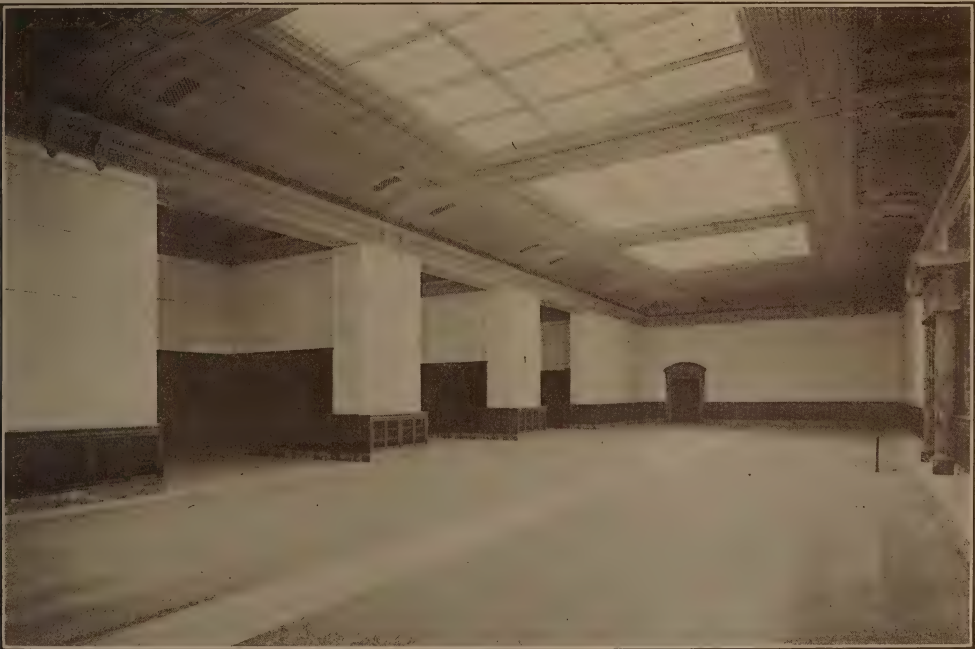
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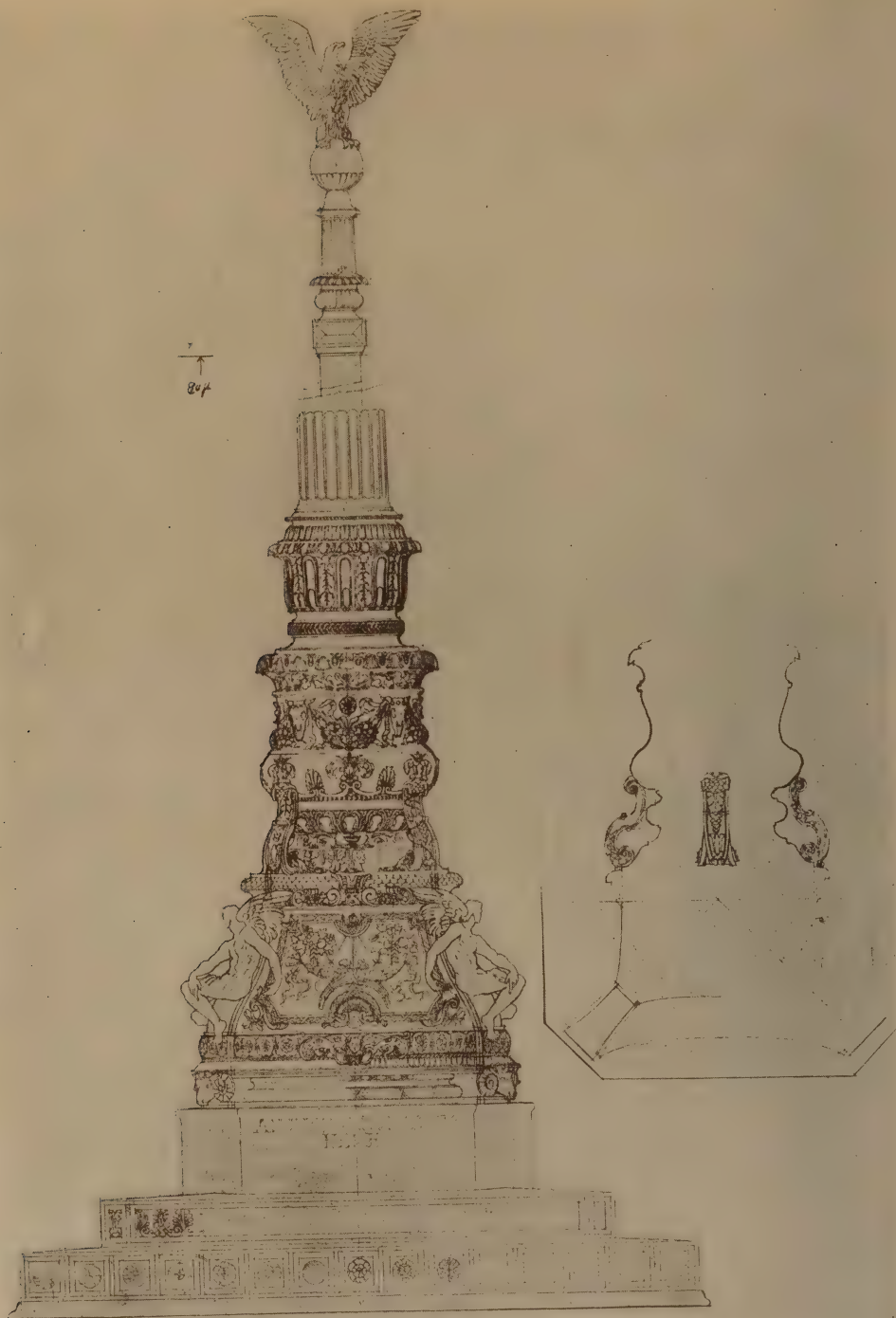
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PICTURE GALLERY, STUART COLLECTION—NEW YORK PUBLIC LIBRARY.
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Original drawing
by M. Hastings, Jan. 1910

Flagpole
New York Public Library
Jan. 1910

FLAG POLE—NEW YORK PUBLIC LIBRARY.

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A SUCCESSFUL BOSTON RESIDENCE

An Example of Restrained Treatment in the Design of a City Dwelling

PARKER, THOMAS & RICE, Architects

The urban residence of to-day, designed to be the "home" of its occupant, rather than a place which expresses only the owner's abundance of wealth, is indeed refreshing. Where the architect has conveyed the impression of refinement, omitting vulgar ostentation, by discreet and intelligent architectural treatment, we find the successful house. There should be a close relation between the architecture and the life of the people who inhabit the dwelling, and architecture to be appreciated should be the art of building in accordance with the laws of expression. Fitness and stability are always to be considered as the subject-matter of the architect's expression. Of course, certain common characteristics in the treatment of all city dwellings will be found. The limits of the small street frontage and the depth of the lot furnish problems in design and plan which need careful study. Houses of this type being so much higher in proportion to their width, it follows that scale must be obtained by careful consideration of all those details which make up a successful design.

The accompanying views of perhaps the latest house in Boston's Back Bay section are interesting as showing the tendency in our best city houses towards restraint and quiet general treatment of exterior and interior.

The characteristics of the New England temperament are shown in the unostentatious character of the best class of houses in and about Boston, and are well exemplified in this design. Built of limestone in Louis XVI. style, it attracts chiefly from the well-studied façade and carefully considered fenestration, while the ornament, sparingly used, is nicely disposed. The scale of the enrichments is fine, but count effectively, as the façade

faces south and is continually bathed in sunlight. The plan is well expressed in the elevation, indicating the second story as of greatest importance, and, in general, we have little to criticise either as to the architectural expression or the general effect.

The house occupies a lot 30x100, and is planned for a small family. On entering, we find the vestibule shut off in effect from the rooms of the first floor, giving a sense of privacy and seclusion, in marked contrast to the large entrance hall plan, with central door opening up the first floor to anyone entering. A charming little reception room in the Adams style is found near the entrance, and, looking through into the dining room, the conservatory forms a pleasant ending to the vista. The dignified and restful effect of the dining room is accomplished, as will be seen, by the simplest motive, allowing the handsome figure of the selected mahogany to count as much as possible.

The main stairs end at the second floor, a smaller flight for use of the family starting from the second-story hall, making it possible to completely shut off the upper part of the house when desired. The owner, being a musician, has paid especial attention to the arrangement for entertainments, and for this reason the plan is opened up as much as possible, wide doors, without thresholds, giving a spacious effect essential for such functions. The gray and gold music room at one end is balanced by the library, simply paneled in Circassian walnut, the effect being most successful. The furnishings throughout are in the same good taste which characterizes the treatment of all the details. The hall is lighted from above through a large well, which gives excellent light in the upper stories.

The owner's bedroom is particularly interesting and "livable," as will be seen from the illustration, and furnished in excellent taste. An elevator has been installed, which adds materially to the comfort of the inmates.

Large and ample closet and storage rooms have been provided, which are so much welcomed by the good house-keeper.

The servants' portion of the house is well removed from the master's, and separate enclosed stairs run from the basement to the fourth floor.

Parker, Thomas & Rice, the architects, are to be congratulated on having produced a city house of moderate size which in both exterior and interior is satisfying from the restraint exercised in subduing the ornament as contrasted with the many city houses one sees, where restful, plain surfaces are the exception, and where the quiet domestic feeling is completely lost in a riot of colored marbles and overloaded ornamentation.

R. F. W.



THE NOWELL RESIDENCE.

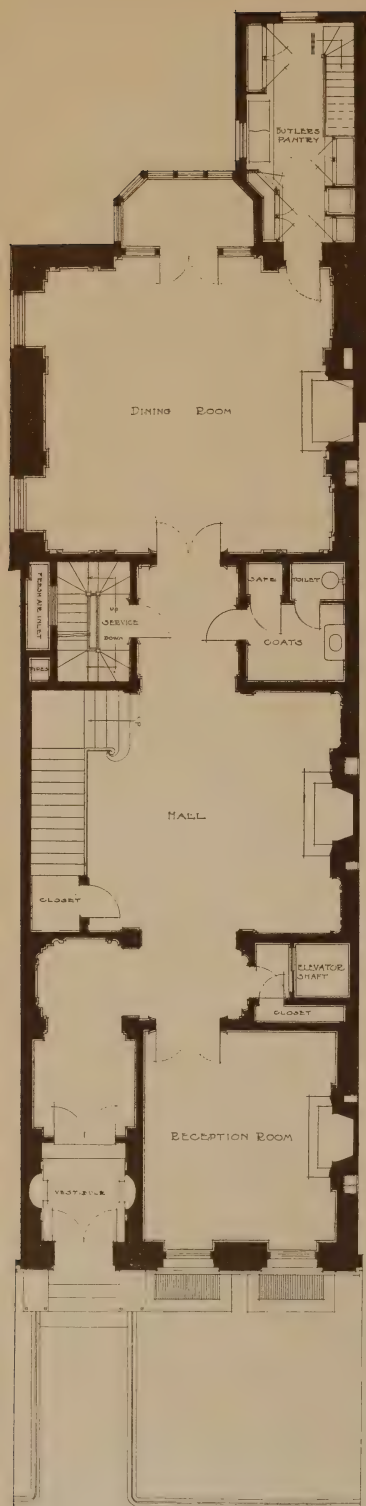
Boston, Mass. Parker, Thomas & Rice, Architects.



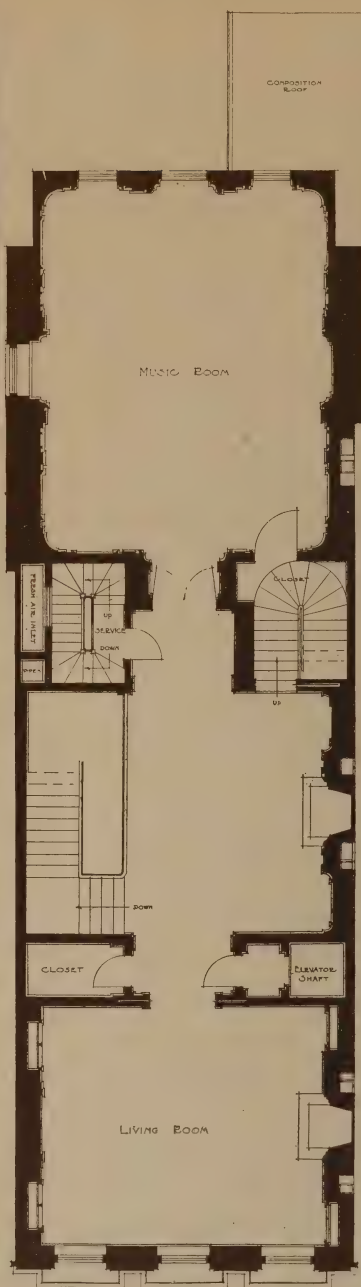
DETAIL OF FAÇADE—THE NOWELL RESIDENCE.

Boston, Mass.

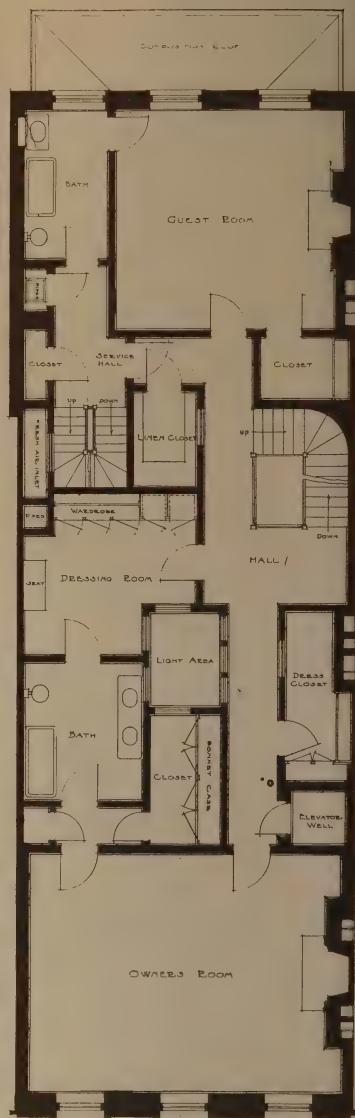
Parker, Thomas & Rice, Architects.



FIRST FLOOR PLAN



SECOND FLOOR PLAN



THIRD FLOOR PLAN

THE NOWELL RESIDENCE.

Boston, Mass.

Parker, Thomas & Rice, Architects.



Second Story Stair Hall.

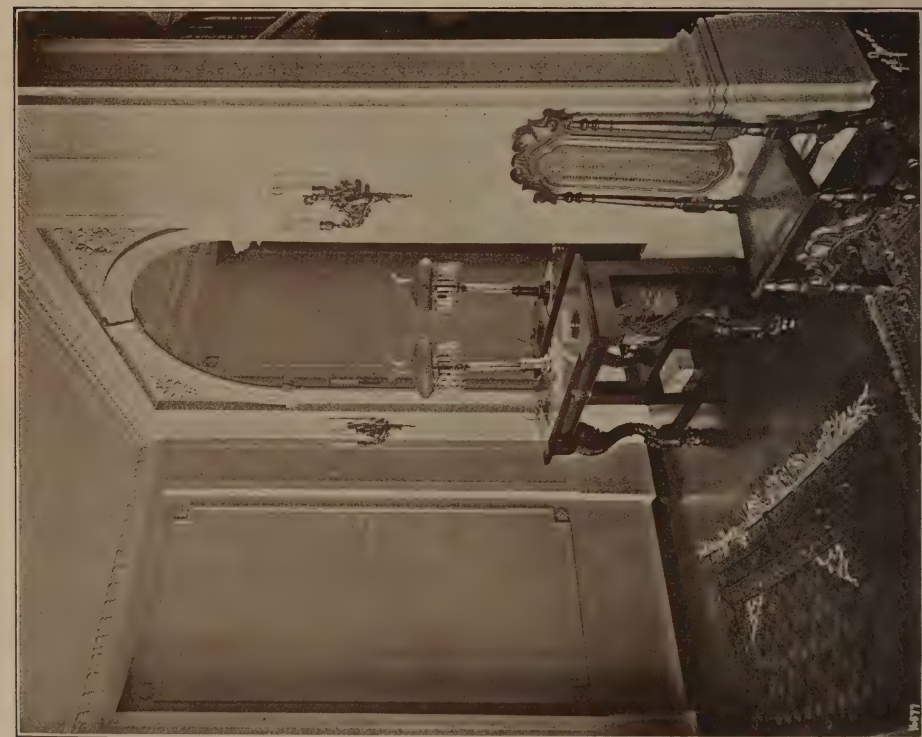


Hall.

THE NOWELL RESIDENCE.

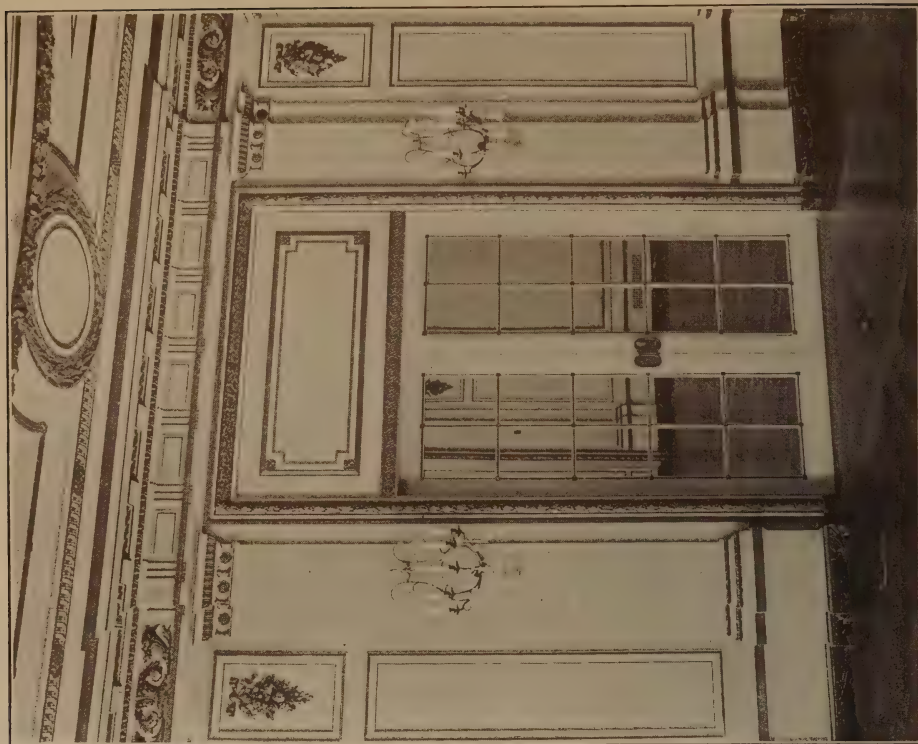
Boston, Mass.

Parker, Thomas & Rice, Architects.



Entrance Hall Detail.

Boston, Mass.



Music Room Detail.

Parker, Thomas & Rice, Architects.



Library.



Dining Room.
THE NOWELL RESIDENCE.



RECEPTION ROOM—THE NOWELL RESIDENCE.

Parker, Thomas & Rice, Architects.

Boston, Mass.



OWNER'S BEDROOM—THE NOWELL RESIDENCE.

Boston, Mass.

Parker, Thomas & Rice, Architects.



THE CLOISTER, BRYN MAWR COLLEGE (1907).

Bryn Mawr, Pa.

Cope & Stewardson, Architects.

ARCHITECTURE OF AMERICAN COLLEGES

V.

University of Pennsylvania, Girard, Haverford, Lehigh and Bryn Mawr Colleges

MONTGOMERY SCHUYLER

One must start a paper that begins with the University of Pennsylvania by entering upon a question of chronology that concerns the order of this series. It is set forth in the "Official Guide" to the university that Pennsylvania, at least that "the college" thereof, is "third oldest in America," whereas we are taking it as the fifth. The pretext for ignoring Princeton and Columbia, to say nothing of William and Mary, and for placing Pennsylvania next after Yale, is the filiation of the College of Philadelphia upon a certain "Charity School," which began its operations in 1740. This foundation expanded into an "academy" under the stimulus of Franklin's pamphlet on "The Education of Youth in Pennsylvania." This academy began its sessions in 1751, and received its charter as such in 1753. But it was not until two years later that the academy, in turn, expanded into a college and received a charter as such, empowering it to grant degrees. This grant is really the only criterion of the existence of a college as distinguished from a school of lower grade, and by this test Pennsylvania is a year younger than Columbia. Upon which there fall to be made two observations. If the institution is to be dated from its predecessor and nucleus, the College of New Jersey is as well entitled to date itself from the "Log College" of 1726 as Pennsylvania from the Charity School of 1740. Moreover, if Pennsylvania was founded in 1740, it must give up its pretension of having Franklin for its founder, since it is certain that he had nothing to do with it until nearly ten years later. As a matter of fact, although Lieutenant-Governor De Lancey "put through" the

original charter of Columbia, and hastened to place the infant institution under the fostering care of the Church of England the year before Pennsylvania secured its charter, the two institutions are practically coeval. There were negotiations for a joint application on behalf of both in London for shares of the royal bounty, though in neither case did the application come to much.

The architectural history of Pennsylvania is rather longer than that of Columbia, although the antiquity is in neither case impressive, nor the difference worth controversy. One English tourist, just after the Revolution, and one Virginian representative in Congress at the same time, found the New York college "elegant," though representations of it which survive hardly bear them out. For all practical purposes the architectural history of each began with its migration from the commercial center of its respective city, where land had become too valuable to permit it to remain. The removal of Columbia took place some ten years earlier than that of Pennsylvania, which was not accomplished until 1857, when Pennsylvania exchanged its cramped quarters in the city for some fifty acres on the outskirts. But Columbia built nothing on its new site, or nothing worth talking about, until Mr. Haight became its architect with the first building for the School of Mines in 1874. The earliest building of the present establishment of the University of Pennsylvania, or the first that counts, was that still known as "College Hall," which was built in 1871 from the designs of Professor Richards, of the university faculty. The designer was of an artistic family, being the brother of that W. T.



THE PHILADELPHIA CHARITY SCHOOL (1740).

Richards, the painter, whose smooth and silvery marines were in those days famous. Close together as the New York and the Philadelphia buildings were in point of time, and "Gothic" as both were called, the former and later looked a generation later, so long as it was spared. For the Gothic of Columbia was English collegiate. The first Gothic of Pennsylvania was "Victorian," which is to say Italian and Ruskinian.

On almost all its practitioners the burden of "variety" seemed to be imposed, of variety even to the destruction of repose, and Professor Richards was of the majority. Mr. Frank Furness, of whose work for the university we shall have something to say presently, was the chief evangelist of the new gospel to Philadelphia, and the designer of the first university building was a disciple of his. Moreover, the green "Chester



COLLEGE HALL (1871).

Philadelphia, Pa.

Prof. Thomas Richards, Architect.

serpentine" was then at the height of its Philadelphian favor as a building material. An excellent material it is in certain combinations and with certain reservations. But one of the reservations is that it shall not be employed to add bizarre contrasts of color to that which has already a rather restless animation and variety in the article of form. And there was a special infirmity

there was always a visible roof rising behind it, whereas, in the American nineteenth-century use, it was simply a cheap device to gain an additional story, a frame wall on top of a stone wall, while the actual roof was left invisible. No feature could be more foreign to the spirit of Gothic, and the more it was attempted to disguise that it was an ugly makeshift and to give it importance, the



LOGAN HALL (1874).

Philadelphia, Pa.

Prof. Thomas Richards, Architect.

of the time added to these other besetments. It was the season when the Mansard roof, so-called, was at the height of the American fashion, so-called because the American phase of it would have horrified the Mansard who invented it, whether Jules Hardouin or François. For, in its French seventeenth-century application, although it was a device to gain more headroom in a garret than would have been possible without it,

uglier and more incongruous it became. In College Hall it was made particularly much of. Without it the building would not make a very good effect. It would still be much too "thingy" for that. But with it, the less objectionable elements of the architecture have no chance at all. It is to be hoped that the authorities will see their way to razeing this incubus and substituting for it a real and unmistakable roof, without or even with

dormers, a process which would of itself go far to convert the substructure into something more tractable and decorous. There are already, it will be observed, aspects of the building, in which the monumentality of the Mansard is suppressed or mitigated, which are by no means so depressing as the aspects in which it is conspicuous. Logan Hall, by the same architect and in the same material as College Hall and

which the designer felt to be imposed upon him. A third building of the same authorship, the Hare Laboratory, is less ambitious and less variegated still, and but for the material and the mansard might escape notice almost entirely, which, upon the whole, one has to own would be rather a happy fate for all three. Victorian Gothic was a perilous mode of building, and few of its practitioners escaped its dangers. To over-



ROBERT HARE LABORATORY (1874).

Philadelphia, Pa.

Prof. Thomas Richards, Architect.

three years later in date, shows an architectural advance upon it. True, the truncated roof is here in emphatic evidence. But there is more seemliness and coherence, in fact, more "evidence of design." The central pavilion, with the entrances at the bottom and the gable at the top, would be an eligible piece of Victorian Gothic but for the unsolved puzzle presented by the roofing, and the whole shows much less than College Hall the burden of novelty and variety

rule into unity and repose so many elements of form and color as were at the disposal of the Victorian Goths, to make a whole out of parts so pronounced and which tend to assert themselves so loudly and so unduly, is a task to which few architects are equal.

These three original buildings of the University of Pennsylvania constitute what may be called the architectural patrimony of the university. Doubtless they were expected by the original arch-

itect to impose themselves upon his successors. At least that ought to be the expectation of every architect who finds himself subjected to the responsibility of making an architectural beginning for a permanent institution. It is true that the history of American collegiate architecture does not sustain this expectation, and that the original architect, essaying to set a point of departure for his successors, is commonly found to have done so in the sense only that they depart from his work as speedily and as widely as possible. So, in his turn, it has been with the original architect of Pennsylvania. Only one of his successors exhibits any affinity with him. The Library, albeit, as a matter of fact, designed, or, at least, built, as lately as 1891, has an anachronistic air, seeming to hark back to the mid-Victorian period. It is, as you perceive, a highly individualistic work, being at once intensely local and intensely personal. It could hardly be anywhere but in Philadelphia, and a very brief perambulation of Philadelphia would suffice to identify it to you as the work of Mr. Frank Furness, whose individuality no succession of firm names and styles can overlay or disguise. Mr. Furness presents a peculiar "case," peculiarly worthy of critical consideration. For nearly forty years he has been, if not the busiest architect in Philadelphia, the architect whose work has been most in evidence. At the time of the Centennial Exhibition, even, his buildings then already



Interior of Library (1891).
Philadelphia, Pa.
Furness, Evans & Co., Architects.

extant induced at least one foreign visitor of culture and authority to detect in their author the "rising hope" of architecture, not in his own country alone. To many the expectation did not seem fantastic. The things were so expressive, as well as so ingenious and inventive. They comprised buildings in many kinds—a church, an armory, a hospital, an academy of art, a series of park cottages, some of them very nearly models in their kinds. Differing as widely as these things should, more widely than they would probably differ now, if they were all the work of one hand, they had in common* that they were all founded on fact, and each on the particular facts of its respective case. Doubtless these are indispensable elements in the equipment of a pioneer. Nor were they unschooled. A pupil of good old "Dick" Hunt's, Mr. Furness' early works recalled the more wayward and defiant performances of his master, while exhibiting in fuller measure the power of picturesque composition and of racy and idiomatic detail. Even now, in looking back at these works, one finds warrant in them for the sanguine expectation of our foreign friend, which was shared by many natives. No doubt the foreign critic made allowance for the exuberance of youth, and would have imparted to the object of his hopes the sage caution of the veteran judge to the promising young advocate, to pluck some of the feathers from the wings of



The University Library (1891).
Philadelphia, Pa. Furness, Evans & Co., Architects.

his fancy and stick them in the tail of his judgment. In the Johnsonian phrase, he might have "contented himself with wishing that" his promising young architect might be "one of those whose follies may cease with their youth, and not of that number who are ignorant in spite of experience." So, it seems, it might have been. But it also seems that the favorable prognosticator of 1876 was reckoning without his host—the host of Philadelphians, namely. As has been intimated, the local "equation" really must in this case be taken into account as well as the personal. "Environment" counts for more in the eminently public art of architecture, perhaps, than in any other, seeing that the architect, unlike other artists, cannot even produce without some measure of public sympathy and appreciation. And the influence of the Philadelphian public on the Philadelphian architect a generation ago was distinctly bad. Now, doubtless, it is different. The architectural scholarship of Philadelphia has promoted, and, in turn, been promoted by, its embodiment in the school of architecture of the university itself, an institution already fully justified of its children in the architecture of Philadelphia in general and of the university in particular. But no such benign influence favored Mr. Furness' youth or his prime. To chasten and refine a design which already had vigor and significance was a difficult task to which there was apparently nothing in the absence of an educated and critical public to force the architect, his own artistic conscience excepted. But to exaggerate the defects of his work by enlarging its parts and by inflating and emphasizing its detail was a task easy enough for an architect who seemed to have taken as the motto of his maturer years, "*Oderint, modo metuant,*" which, being translated, is "Let them abuse it, so long as it makes them 'sit up.' " There can be no question that the contemplation of these later works is incompatible with the maintenance of a recumbent attitude. But one has to say of them and their "declaration of independence" that they fail to follow the political declaration in that they conspicuously fail to show "a

decent respect to the opinions of mankind."

It is hard to forgive the man who added the entrance end of the Broad Street Station to the studied, discreet and harmonious work of the Messrs. Wilson, one of the best things, especially in its admirably characteristic treatment of material, which the Gothic revival has bequeathed to us. This present university library has the same vices in almost or quite equal measure; the exaggeration and insistence of the features as compared with the whole, the exaggeration and insistence of the detail as compared with the features, are carried to such a pitch that the parts in effect obliterate the whole. You cannot see the forest for the trees. And the exaggeration proceeds apparently from the determination to be noticed at all costs and all risks. No wonder that Mr. McKim should have passed an equally unfavorable and unquotable criticism upon this work. No wonder that its defects (which, in fact, are all excesses) should blind the spectator to the ingenuity and expressiveness, and the potential artistic effectiveness, of the composition and also to the "architectonic" if not artistic ability displayed in the distribution and connection of the spaces, an ability equally marked in the more extensive and complicated "lay out" of the Broad Street Station. Even if any spectator should succeed in blinding himself to the extent of admiring this work in itself, he could not possibly admire it as a contribution to a group of buildings, or pretend that there was anything exemplary about so incompatible and unsocial an erection.

The Library is evidently a building to which it were as difficult as undesirable for subsequent builders to conform. Possibly that is not to be imputed as a fault to the designer, for he found, in this respect, the difficulty which he, in turn, bequeathed. Nobody, when the Library came to be built, would have recommended the existing buildings for imitation and extension. It was, at most, only the material which could be reproduced in the successors of the works of Professor Richards, and the material

had in the interval gone almost as completely out of fashion in Philadelphia as the style. The architects of the buildings next ensuing to the Library were not invoked to complete the collegiate character by adding the dormitories until near the middle of the last decade of the last century. Architecturally, quite as much as educationally, places of residence are necessary to the fulfilment of the college idea, as well as places of

determined, as the same choice had been determined a few years before for Blair Hall, at Princeton, by the success of the architects in a like problem at Bryn Mawr, as President Thomas, of Bryn Mawr, has shown in an interesting memorial address upon Walter Cope, and as we shall see more at large when we come to Bryn Mawr itself. Mr. Haight's collegiate Gothic for Columbia and for the General Theological Sem-



THE TOWER, "LITTLE QUAD" (1895).

Philadelphia, Pa.

Cope & Stewardson, Architects.

instruction. It is these domestic or monastic buildings, compounded of "the cloister and the hearth," which give to collegiate architecture the cloistral character which we find so delightful in it, and which is carried to its perfection in the degenerated and "collegiate" architecture of England. For the architectural fulfilment of the collegiate idea in Philadelphia, no luckier choice could have been made than that of Messrs. Cope & Stewardson. The choice was

inary in New York was, of course, still earlier, going back to the beginning of the eighth decade. But, indeed, there are differences between the two modes which serve, among other things, to illustrate how great is the repertory of "English collegiate Gothic." "Now there are diversities of gifts, but the same spirit." Mr. Haight's collegiate work does not strike one as being first pure and then peaceable. Rather contrariwise. But of the collegiate work of



DORMITORIES, "LITTLE QUAD" (1895).

Philadelphia, Pa.

Cope & Stewardson, Architects.

Messrs. Cope & Stewardson one may say that impurity, which is to say, "impurism," is of the essence and that there is hardly one of their collegiate buildings, at least here in Philadelphia, which does not avow and proclaim the mixture of classic and Gothic which belongs to the Tudor, but still more to the Stuart period, and of which the picturesque charm is quite disconnected from structural logic. It was not from the Jacobean period that the maxim can have been derived that construction is to be decorated, but decoration not constructed. You must not, under penalty of spoiling your pleasure in it, ask the detail of that fat Jacobean or "Caroline" tower in the "Little Quad" any of those questions about "use" or "meaning" to which the detail of any good example of undegenerate Gothic is prepared with a conclusive, commonly with a self-evident, reply. For the most part the decorative detail of these dormitories is taken from a period when the Gothic basis of English collegiate architecture had been overlaid and almost forgotten. We commonly figure Sir Christopher Wren as the pioneer of English classic. But, in fact, the classic tradition had been established in the generation before his. Inigo Jones showed, in work done a quarter of a century before Sir Christopher was born, as lofty a contempt for

the home-bred and vernacular architecture of his predecessors as Sir Christopher himself, and "Gothic" was equally to him a term of misprision and reproach. Under the Stuarts, indeed, the formular architecture of Italy, which had been liberated from some of its academic trammels in crossing the Alps, had suffered a sea change in crossing the channel and become the medium of a more personal, even a more whimsical and capricious expression. It was the time of the utmost "conceitedness" in English literature, as in English architecture, the time of Abraham Cowley and George Herbert in poetry, of Robert Burton and Thomas Browne in prose. This is, indeed, this individuality, this expression of "every architect in his humor" what gives the English Renaissance its charm, and is doubtless what commended it to the architects of the dormitories of the University of Pennsylvania as more eligible, for a change, than the Gothic, however "debased," which they had previously prescribed for Bryn Mawr and Princeton. Witness the tower we have just mentioned. Witness, further, the "Palladian" gateway which Palladio would surely have viewed with apprehension and alarm, and of which the prototypes, it is so plain, were sought at Oxford and Cambridge and not at Vicenza. "Correctness" was the

last thing the designer or the adapter had in mind. He was rather intent upon amusing himself and the possible spectator of his work, and he attained his intention. The work is infallibly "amusing." And also it has, quite as strictly

as the severer and more logical Gothic which preceded it, the particular "collegiate" character. No discerning visitor to Oxford or Cambridge can have failed to recognize and admire how this expression is maintained, in spite of the



PALLADIAN ARCHWAY, "THE TRIANGLE."

Philadelphia, Pa.

Cope & Stewardson, Architects.

changes of periods and styles, and how single the composite expression is, always excepting those anomalous erections, whether of the seventeenth century, the eighteenth or the nineteenth, in which the architects have permitted themselves edifices bloated and "scaled up" into a swaggering assertion of themselves subversive, so far as it goes, of the genius of the place. The expression is equally maintained by the recent

more fantastic surfaces of the dormitories. To be sure, all these have some things in common. They are all kept down to the maximum of two stories in the wall proper, which is such an advantage in the treatment of this style, or these styles, that no skill can fully counterbalance the unfortunate necessity of having to carry the wall higher. That is an advantage which Pennsylvania shares with Princeton, and from



DORMITORIES, "THE TRIANGLE."

Philadelphia, Pa.

Cope & Stewardson, Architects.

buildings of Pennsylvania, with whatever wideness, as of all Gaul, the buildings differ among themselves in expression, in style, even in authorship. Such a decorous and tame example of domestic Gothic as the fraternity building of Phi Delta Theta perfectly "belongs." So does such a building as the gymnasium, the breadth and quiet of which one would hardly expect to harmonize as it does with the more broken and

the want of which the best of the collegiate Gothic of Yale suffers in comparison, through no fault of the architect, as he has shown in the buildings of the General Theological Seminary. Again, the unity of the impression is promoted by the fact that the expanse of wall is always the basis of the architecture and is never so broken or "tormented" as to put this primary fact out of view. And, finally, unity is at-

tained among buildings in many respects so diverse by covering all of them with visible, emphatic and unbroken roofs, unbroken but for the emergence of the necessary chimneys that animate the skyline without disturbing it. Ruskin has somewhere insisted on the necessity of a visible roof to an aspect of domesticity, and has pointed out how much stronger an expression, of seclusion or of hospitality, is "under my roof" than "within my walls." By mere

works, though, to be sure, as "the rests and monotonies of the art."

To note the necessity of a visible and emphasized covering to the expression of domesticity in a building, observe how completely that character is lost or merged in the "institutional" in such buildings as the Law School, where, indeed, the roof is suffered to appear though nothing is made of it, and the Medical Laboratory, where it is altogether suppressed. In either case, the



THE HOWARD HOUSTON HALL (1895).

Philadelphia, Pa.

Frank Miles Day, Architect.

W. C. Hays, W. B. Medary, Jr., Associate Architects.

dint of their spreading roofs, of the plain expanses of their walls and of the adjustment of their openings so as to accentuate rather than to interrupt these expanses, such modest erections as those of the laboratories of Physics, opposite the apse of the Library, without a single ornament, or a single feature extrinsic to the irreducible requirements of the structure, become works of architecture and take their place gracefully among the more elaborated

rooflessness would of itself deprive the building of any suggestion of a habitation. There is nothing, it may also be noted, "transitional" or mixed about either of these structures. They are of the full-blown English Renaissance of Sir Christopher Wren, and recall Hampton Court and Kensington Palace. The University is coming, it is complained or boasted, to be more and more an aggregation of professional schools and "the college" is of correspondingly de-



Dental Hall (1896).

Philadelphia, Pa. Edgar V. Seeler, Architect.

creasing importance. The astuteness of the "Philadelphia lawyer" long ago became proverbial, and the pre-eminence of the Philadelphia doctor, especially in surgery, is of a much later tradition. But these two are of the unquestionably "liberal" profession for which liberal studies are, or were, everywhere held to be an indispensable preparation. The case is more questionable, from an old-fashioned point of view, of veterinarianism, that youngest daughter of the horse-leech, and of dentistry, which to its patients seems less a profession than a "dreadful trade," like that of one that gathers samphire. These sciences, however, equally with the original seven liberal arts, find hospitality and architectural accommodation in the U. of P., one of them at first sight a puzzling and

inscrutable accommodation. For "Dental Hall" (two "I's", please and no "u"), though in mass and outline a seemingly enough edifice, with a roof much in evidence, and curvilinear gables relieved against it, invites speculation by the multiplication of windows in the apartment which obviously occupies the whole of the second floor. You have to have it explained to you that the purpose of the room is to provide, I really hesitate to say how many dental chairs, in each of which is to recline a desperate patient, while the undergraduate investigates his maxillaries with the aid of the separate and respective window which illuminates the cavity immediately in question:

Continuo audite voces, vagitus et ingens.



Law School (1900).

Cope & Stewardson, Architects.

Philadelphia, Pa.

With this explanation of the gay and festive uses of the apartment, the reason of its windowfulness becomes clear and one wonders whether any Philadelphian ever pays for having his teeth "seen to" when they are in such urgent and extensive demand for clinical uses. He may, however, continue to insist that the particular function of the edifice is inadequate as the basic requirement of a work of monumental, or even "institutional" architecture, and condole with the architect over his problem to the extent of forgetting to congratulate him upon his solution.

Upon the whole, the recent architecture of the University of Pennsylvania is a pronounced success. One may find it rather unscrupulously "amusing" and its severest critic, as the severest critic of its British prototypes, may be ex-



Phi Delta Theta Fraternity Building.

Philadelphia, Pa.

pected to be the earnest Goth, to whom it will seem like making a mock of sacred things. We may go far enough with the earnest Goth to agree that it is maybe just as well that Messrs. Cope & Stewardson, while this fit of the British Renaissance was on, did not have occasion to build a chapel as part of this collegiate scheme. We may admit that there is something unscrupulous in this picturesqueness and this amusingness. It seems as if the authors

which the buildings of Pennsylvania are adapted to inspire in the unsophisticated breast. They have the secure praise of refusing, at the edge of a great city, to "recognize the municipal character of the situation," and of insisting upon establishing, rather, a "rus in urbe." This is a benefaction for which, as Philadelphia grows older and bigger and more "municipal," it is safe to say that Philadelphia will cherish increasing gratitude.



"MEMORIAL TOWER"—DORMITORIES (1901).

Philadelphia, Pa.

Cope & Stewardson, Architects.

of the dormitories at Philadelphia had consciously relaxed the strenuous mood in which they had attained in a monochrome of gray stone the quiet and simple beauty of Blair and Little Halls at Princeton, and of the best of the work at Bryn Mawr, and had determined in this glaring contrast of color and this riot of deliberately illogical architecture to "treat resolution." All the same, the Goth, if only "not a bigoted one," may partake of the enjoyment

Another group of Philadelphian buildings there is, more or less connected with its work and its administration, which, as all students of architecture know, is entitled to the most respectful consideration. This is the completed section, about a seventh of the whole ambitious scheme which is to cover twelve acres of ground, of the Museum of Science and Art. What one sees now is the result of an experiment which was none the less adventurous that in



MEDICAL LABORATORY (1904).

Philadelphia, Pa.

Cope & Stewardson, Architects.

this instance it has been crowned with so signal a success. It was the experiment of joining, in the design of a group of buildings, three architects or firms who had distinguished themselves in highly individual works. The experiment was daring in that all the collaborators have apparently been employed on every building and every feature of every building, so that there is none to which any one of them can point as un-

dividedly his own. This is a different matter from such a collaboration as that of the Chicago Fair, in which each collaborator had his own building to do, and was left at liberty to work out his own artistic salvation, subject only to some not too Procrustean regulations in the interest of uniformity, and to the friendly criticism of his associates. Dr. Johnson once avowed that he could not have dined better if there had been "a



GYMNASIUM (1904).

Philadelphia, Pa.

Frank Miles Day & Bro., Architects.

synod of cooks." The homely adage that too many cooks spoil the broth might have assured him that he would not have dined so well. What was to be feared was that the three architects who had so distinguished themselves by their works, and lent such distinction to the city of their residence and practice, and of whom each was distinguished for strong individuality,

dangers were escaped. The synod of pilots dexterously and safely steered between Scylla and Charybdis.

They had an adventitious advantage of which their work shows that they were properly appreciative. This was the ample spaciousness secured to them by the extent of the ground at their disposal. This enabled them to keep their buildings down to a maxi-



ENTRANCE—MUSEUM BUILDING (1899).

Philadelphia, Pa.

Cope & Stewardson,
Frank Miles Day, } Architects.
Wilson Eyre,

would either exhibit this individuality by a variety which would tend to become a miscellany, to the destruction of the artistic unity of the result, or else, if they should all three loyally subdue themselves to what they worked in, that unity indeed would be preserved but the variety of individuality lost and the resulting work would be tame and spiritless. Manifestly, both these

mum of two stories. Lowness, "lowth" to use the good Saxon word which it is a pity should have gone obsolete, emphasizes the other two dimensions of a surface, the length and the breadth, while height diminishes their importance. So lowness tends to give the repose with which "breadth" is almost synonymous. Certainly it tends more and more to give architectural dis-



Philadelphia, Pa.

THE MUSEUM OF SCIENCE AND ART

tion. With the multiplication of skyscrapers for the expressive fenestration of which the honeycomb furnishes the only model in nature, how refreshing it is to come, in a crowded and busy thoroughfare, upon a new building of a single story, or at most of two, which the owner has erected evidently for his own undivided use! How distinguished is the expression of this "proud humility," costly in land values as it plainly is. Already, by mere dint of its unpretentiousness, the building takes on an "institutional" aspect. The architects of the Museum have fully lived up to their privileges in this respect. Their repositories are evidently perambulable with ease, and need no mechanical devices to overcome difficulties of ascension. And the expression of repose that comes from the expanse of the wall, promoted by its low-

ness, is further promoted by its unbrokenness. While the wall openings, assisted on occasion by skylights, are evidently ample to the effective lighting of the interiors, they are never either so magnified or so multiplied as to leave in doubt the fact that the wall is, to the architect, "the thing," the primary object of design, and that the main architectural function of the openings is to punctuate it. This punctuation is throughout very successfully done. One would be quite at a loss to name any American example of more subtle, varied and artistic fenestration. And yet, its greatest value is that its best effect is its contribution to the total effect, and that it rather evades than courts notice on its own account. A partial exception may be noted in the principal entrance which does, no doubt, demand to be looked at for itself. It



(1899)—UNIVERSITY OF PENNSYLVANIA.

Cope & Stewardson, }
 Frank Miles Day, } Architects.
 Wilson Eyre,

is questionable not only on that account, but also as being, this canopied and columned arch, the unmistakable badge of a style. One might almost call it the "stigma" of a style, in its actual environment. For not the least charm of these buildings is the home-bred and vernacular air they have. One sees that they are the work of scholarly as well as sensitive craftsmen, but one recognizes the scholarship by the general refinement and purity of the work, not by the incorporation in it of "features" taken direct from historical examples. A quotation now and then, when it is apposite, is well enough and it were "too cynical an asperity" to quarrel with the introduction of a Buddhist toran by way of entrance to the garden of an American museum. In fact, the Japanese importation, being isolated, comes in perfectly well. But

the introduction, in the middle of a vernacular and idiomatic wall, which is merely its frame and setting, of so exotic a feature as this highly artificial "specimen" of the Italian Renaissance seems like that of a disturbing element. Italian, in a general way, the design may be said to be, but only because the Italian precedents for artistic brickwork are the most admirable and pertinent for modern designers, as affording precisely the most idiomatic and vernacular treatment of the material. But Italian, if of any particular period, certainly of one anterior to that in which was developed this form, to which nobody would think of applying either of those adjectives. But, if this doorway be anomalous, it is the only anomaly. Everywhere else it is an architecture of craftsmanship we find, not an architecture of formula.

The simple, rudimentary tracery, the simple covings, whencesoever they are in fact derived, might have been developed anywhere and whenever there were workmen sensitive and skilful enough to take full advantage of their material. And the simple mosaics are again so used as to punctuate the expanses of wall which they variegate, while their "elegance," whether of design or of material, is always stopped distinct-

roofs, upon the expanses of which, again, the artists put their chief stress and of which the expanses are the main objects of design, and are punctuated by the chimneys and crestings and skylights which relieve and vary the skyline without disturbing it, and you have, perhaps, the explanation why these buildings impress every sensitive observer as one of the most admirable pieces of architecture, in



COURTYARD—MUSEUM BUILDING (1899).

Philadelphia, Pa.

Cope & Stewardson,
Frank Miles Day, } Architects
Wilson Eyre,

ly short of the point at which it would suggest that they existed for their own independent effect and not for their contribution to the total effect. Add that the broad and simple walls are crowned with equally broad and simple

their purity, harmony and repose, that have been done in the United States, as they also constitute one of the most modern and vernacular. A work of no style which yet has style.

Girard College

Certainly that cannot be said of Girard College, that is to say, of the single building which exhausts the architectural interest of the institution. Its interest is exclusively and avowedly in its technical style, in the accuracy and effectiveness of its reproduction of a classic Corinthian temple. One would rather have such an example, at Philadelphia as at Munich, devoted to the purposes of a museum. The building

signer of buildings in America who designed with full knowledge of Stuart's "Athens," in which, for the first time since the revival of letters, the pure Greek types from which the Graeco-Roman temples were imitated and corrupted could be seen and studied. Our first attempt upon the Parthenon was Strickland's Bank of the United States, in Philadelphia, completed in the second decade of the nineteenth century (now the Custom House). In the thirties and forties all the pub-



GIRARD COLLEGE (1833-47).

Philadelphia, Pa.

Thomas U. Walter, Architect.

itself is so much an archaeological "object," and besides, by doing a little violence to the architecture, it may be sufficiently well lighted, from the roof and the sides, for the purpose of a museum, whereas it is a pity to consider the hapless orphans sacrificed to the literal "shades" of classic architecture. As the pupil of Latrobe's pupil, Strickland, Walter was the inheritor of the strictest sect of classic tradition in this country, meaning specifically Hellenic tradition. I am inclined to think that Latrobe was the first de-

lic architecture professed to be Greek and was as literally accurate as a knowledge of Stuart could make it. The last work of importance of this earlier Greek Revival was the extension in the early fifties of the Capitol at Washington, of which this architect of Girard College, Thomas U. Walter, was the designer. But neither he nor any one of his contemporaries had ventured to propose a peripteral temple for any practical American use. No legislature would have stood the proposition for a Capitol, no judges for a court house, no

preacher or building committee for a church. Our Parthenons were shorn and curtailed of their fair peripteral proportions. The imitation extended only to the construction of a portico of a single range of columns at the ends, or at one end. Of course, every practitioner of Greek architecture yearned to do one. But Walter was the only one who was gifted to persuade the trustees of the helpless orphans into letting him do it. And yet, the student of architecture has to profess, it was, from his point of view, if not from that of the docile orphan, very well worth doing—once—to show, so far as might be, the effect of the original. For it is, the main building at Girard, handsomely and monumentally carried out, on an ample scale (200 feet x 152 x 97) of appropriate material (white Pennsylvania marble), and there are thirty-four of the peripteral columns, six feet in diameter and fifty-five in height, the capitals, let us add to give a fuller notion of the scale, 8 feet 6 inches high and 9 feet 4 inches wide on the face of the abacus. It was fourteen years under construction (1833-1847) and it cost two millions, a prodigious sum for a building in those days. It must be one's own fault, or the architect's, if one does not derive from this very impressive structure a more adequate notion than he had before of a peripteral Corinthian temple. Certainly it is not the architect's in the sense that he had not got up his archaeology, accurately and thoroughly. And yet, one perceives there are points of judgment and feeling to be observed to the making of a successful archaeological study of a Corinthian temple.

It is the fashion to say that the Romans corrupted the orders, and so, no doubt, they did the Doric and the Ionic. No modern architect (pace the designers of the Pennsylvania station in New York) has any use for the Roman Doric after he knows the Doric of Athens and Sicily. And so, in a less degree, with the Roman Ionic. But what remains we have of the Corinthian of Corinth (where in fact there are none), or of Greece, does not indicate that it lost anything, for the purposes at least, of a

templar architecture, in the hands of the Romans. Mr. Walter's specific precedent for the Corinthian of these capitals was the Choragic monument of Lysicrates. And Russell Sturgis justly, in fact very mildly, observes that the capital of that monument "is far from being a perfected design; the lower ring of acanthus leaves hardly unites with the upper part of the bell in a faultless way." The much more eligible Grecian example of Epidauros, which is really a structural member, and where the naked bell is not only felt throughout but left in some places to be seen, was of course not accessible to the American architect of the thirties. But the Roman precedents would have supplied him, in the examples of Jupiter Stator, of Mars Ultor or of the Pantheon, with much more masculine and majestic crowns to his columns than the pretty Athenian toy, with its two-storied capital, the defects of which, as a weight carrier, are of course magnified when it is enlarged to the colossal dimensions of the periptery of Girard. The feebleness of the capital is promoted by the general treatment of the order. The spectator cannot help wishing that the columns were either thicker or more numerous. In fact, they are attenuated to the minimum of classical precedent and spaced to the maximum of that precedent, and the colonnade looks weak. "Elegance" in any work of architecture is bought too dear at the price of assured stability. The elegance here is undeniable all the same, and we have reason to be grateful, if the orphans have not, that it was put into the hearts of the trustees of Girard to allow a Greek revivalist to build a peripteral temple under pretense of satisfying their requirements. Of the subordinate buildings the earliest in date are the best, being the least noticeable, quite bare and unpretentious. Some later erections which pretend, by dint of battlements and turrets and crow-stepped gables, to be in collegiate Gothic, are highly objectionable on the score of their incongruity, the mischiefs of which are by no means mitigated by any intrinsic merit of their own.

Haverford College

There is no more "sweet and cheerful country" than that one traverses on the main line of the Pennsylvania, just westward of Philadelphia. Its gentle undulations fit and seem to destine it to a suburban occupation, to allotment into "places" mostly of modest pretensions, with plantations and buildings of the modest suburban type. And there is no region in which the indications of nature have been followed with happier results, none that give more

house" is, almost proverbially, the negation of architecture, being the simplest and baldest satisfaction of the material requirements of the case, with a complete abnegation of ornament. In Philadelphia itself, and, though not exactly in a meeting-house, in a new library in one of the old reservations of the Friends, a recent architect seems to have undertaken to produce a work of art by circumventing these hard conditions and in spite of them, and has come very near succeeding, without introducing a single dispensable member.



LLOYD HALL—HAVERFORD COLLEGE (1899).

Haverford, Pa.

Cope & Stewardson, Architects.

fully the general impression of the American landscape, so consolatory to the patriot, of how great a number of people are very comfortable. Also, it is a region which suggests "seats of learning," places for pursuing studies under the most favorable conditions. And here also the natural indications have been followed faithfully. Haverford is the first of these seats, a Quaker College of the older and straiter sect of Friends. The newer sect, or secession, has its newer seat at Swarthmore. The tenets of the Friends no more tend to grace and becomingness in architecture than in costume. A "Quaker meeting

And, as in what it would be absurd to call "ecclesiastical" architecture, so in domestic. The old Quaker Philadelphia, of which there are hardly any quarters now left unmodified and unmodernized, showed in its building no higher an ideal than that of vivid cleanliness, attained by painting the bricks, until "Philadelphia pressed brick" came in, the reddest red, and scouring the marble to the whitest white, the same vivid color scheme, by the way, to which the architects of the University dormitories have reverted; and one which would have been a reproach to the Philadelphia housekeeper if it had been

allowed to take "the tone of time." Not much was to be hoped, architecturally, for a Quaker college founded in 1830. That was the year in which a committee of Friends in Philadelphia, acting conjointly with a like committee in New York, issued an appeal explaining that:

The members of the Society of Friends, having hitherto labored under great disadvantages in obtaining for their children a guarded education in the higher branches of learning * * * it is therefore proposed that an institution be established in which the children of Friends shall receive a liberal education in ancient and modern literature and the mathematical and other sciences.

Their requirements, the committee explained to be "a farm in a neighborhood of unquestionable salubrity, within a short distance of a Friends' meet-



Roberts Hall, Haverford College.
Haverford, Pa.
Cope & Stewardson, Architects.

ing, of easy access from the city at all seasons of the year, and one that was recommended by the beauty of the scenery and a retired situation." These requisites they found united in a farm of about two hundred acres "near the eighth mile stone of the Lancaster turnpike," of which a lawn of some fifty acres was then or later laid out as the "campus," to be surrounded with buildings, and furnishing, naturally, an ample playground. (It is worth remarking, by the way, that Haverford was the first to import the British game of cricket, which has since so taken root and thriven in the environs of Philadelphia.) It was not until 1833 that the school opened, one supposes in the single building that is now known as "Founders'

Hall," an edifice not at all noteworthy exteriorly, and of which one suspects what internal interest it has to show of having been injected since the original erection. Subsequent buildings have been added by sectarian munificence or alumnal piety as they have been needed, and in the fashions of their respective times. "Alumni Hall" was added when Gothic was in fashion, though subsequently enlarged, and one would assume it to be the chapel did he not remember that a chapel is not one of the appurtenances of a Quaker college, and were he not certified that it is in fact the Library. Of all the buildings one can say that they do nothing to spoil the charm of the landscape, and this is high praise as such things go and still more as such things went. Of only two, I think, can he say that they positively enhance the impression of the natural environment. These two are Roberts Hall and Lloyd Hall, and these two hardly violate the Quaker tradition of nothing for ornament, excepting only in the portico of the former. Both of them, in their rough walls of native stone, in their simplicity and rationality, carry on the excellent tradition of the best of Pennsylvania rural building, while by subtle and almost imperceptible devices of fenestration, of projection and recession, they show an architectural advance upon their prototypes, artisticizing the inartistic prototypes, in fact, by simply showing what they "wished to say."

Lehigh University

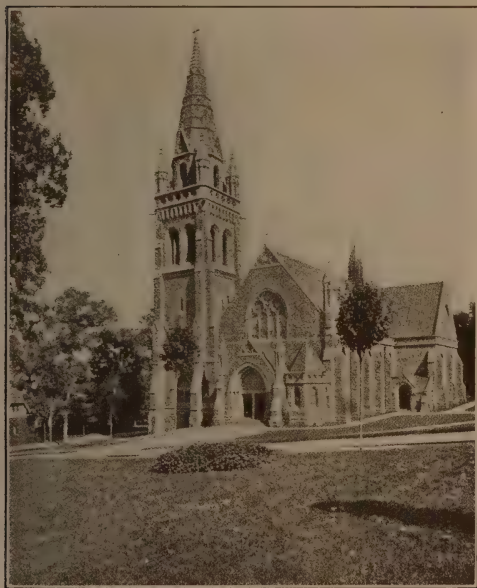
Lehigh University is the monument of one munificent man. "Founded by Asa Packer, 1865," as its corporate seal sets forth, it was a very early and a very impressive inculcation of that doctrine of the stewardship of wealth which we can boast is so far more widely accepted and put in practice in this than in any other modern country. Half a million was the original appropriation for Lehigh, a great benefaction for that day of comparatively small things. Bishop Stevens, Mr. Packer's counsellor in the foundation, goes so far as to say that,

in 1864, "no one in this country, it is believed, had offered, in a single sum, such an endowment for a literary institution." The good bishop forgot, as a clergyman might be pardoned for forgetting, the millions of Girard's foundation, though it is true that the railroad man took Bacon's advice, as the "Mariner and Merchant" did not, to "defer not charities till death." Judge Packer's death, however, was the occasion of a great increase in his benefaction, the total value of which is reckoned at three millions. Three millions, even in these days of stupefying prodigality in bounty, is still adequate to found an institution. Architecturally speaking, it seems a pity that it could not have been "deferred" to these days when a general plan is held to be a prerequisite to college building. For the site of Lehigh, the boast of its graduates, is a most sightly spot, a domain of some sixty acres, commanding from its terraces, as it does, the town and the valley, and worthy of the best the landscape gardener and the architect can do in the way of enhancing its attractiveness. In the sixties it was a fore-



The Library (1877), Lehigh University.
South Bethlehem, Pa.
Addison Hutton, Architect.

gone conclusion that the initial and nuclear building of the coming institution should be in Victorian Gothic, and, among the Victorian Goths, Lehigh was undoubtedly lucky to secure Edward Tuckerman Potter to strike what was expected to be the keynote of the succeeding architecture, a choice which may have been determined by the circumstance that his brother, Eliphalet Nott Potter, was secretary of the board of trustees. There were no more vigorous exponents of that picturesque and polychromatic mode of building than the brothers Potter, of whom the younger, William Appleton, was still specializing in chemistry while the elder was designing Packer Hall. A vigorous and picturesque performance it was and is, well adjusted to its commanding site and well adapted to its communal uses. The American mansard, indeed, cast its usual blight upon the architecture. Even more than its usual blight, since the recession of the wall between the two mansarded pavilions is pretty evidently made for the sole purpose of justifying the unjustifi-



Packer Memorial Church (1887) Lehigh University.
South Bethlehem, Pa. Addison Hutton, Architect.

able mansards. All the same, one wishes that the succeeding architect had deferred more in material and in treatment to the initial building, although one is aware that the last thing to be expected of the average American architect, except under compulsion, is deference and conformity. And Mr. Addison Hutton, an architect of a considerable vogue in the Philadelphia of the period, was an average American architect. For the

library, a rough gray wall, "self-trimmed" with lighter wrought work, is an aggressive piece of military rather than collegiate Gothic, with crude and exaggerated crenellation, and crude and exaggerated detail in general; the gymnasium a picturesque cottage. One notices with astonishment the unnoticeableness, for once, of some work by Mr. Furness, or at least by his firm, a well-behaved and unremarkable "Memorial



INTERIOR, PACKER MEMORIAL CHURCH (1887)—LEHIGH UNIVERSITY.

South Bethlehem, Pa.

Addison Hutton, Architect.

decade 1877-1887 he was the official architect of Lehigh, and added to it the chapel, the library and the gymnasium, which show an extreme non-conformity, not only to their predecessor, but to one another, in material and even in style, though in the catalogue they all go for "Gothic." Of these, the chapel is the most costly and important, a monochromatic and rather tame and commonplace, though decent and correct exterior, but an effective interior, both very handsomely and thoroughly carried out. The

Hall," and an unpretentious one-storied erection in brick and wood for the university commons. In these things that perturbed spirit is subdued, if not, like the dyer's hand, to what it works in or with, to which, indeed, at Lehigh, it would have been difficult to conform, so incompatible are the precedents, at least to the assumed needs of a college "quelconque." But, perhaps, in this exceptional instance, the design was delegated to some other member of the firm.

Bryn Mawr College



Bryn Mawr comes last on our list of Pennsylvania colleges. It is lucky that it is the latest in the chronological order, for it should also come last, according to the order of the wedding feast in Cana of Galilee.

Indeed, the two orders are connected. The later the foundation of an American college the better chance it has to have architectural interest, for it is only of very late that we have discovered that, to be architecturally successful, a college must, first of all, proceed upon a general plan. It must not be subjected to the caprices and vicissitudes of passing fashions, but be originally projected in some manner of building that has "pleased many, and pleased long." Which is to say that a college architecturally successful must begin with a *tabula rasa*, a "clean slate." Oxford and Cambridge, indeed, may slowly have been aggregated of architectural fashions without destroying, nay, absolutely with increasing their charms, and adding an historical to the æsthetic interest, now that all the fashions have taken the tone of time. But that is not our case. There are not half a dozen American college buildings that have any interest that can be decently called historical, and not half the half dozen add any architectural interest that can decently be called architectural. As a rule, the older they are the uglier. And the old European fashions were matters of centuries, at least of generations. Ours are matters of decades. Revived Greek, "Collegiate Gothic," falsely so-called, Victorian Gothic, "Queen Anne," Richardsonian, Romanesque, Revived Colonial, Beaux Arts, and, finally, collegiate Gothic really understood and artistically worked out—a "college yard" need not be much over half a century of age to show the bewildering succession of all

these and to show also that it had better have stuck to any one of its modes than to change its fashions so swiftly.

Now Bryn Mawr is all of a piece. Not quite all, to be sure, for young as it is, it had time to get at least one building in a bad old fashion before it entered on its architectural career. The struggle between alumnal piety and æsthetic sensibility over Taylor Hall may some day become too much for some "ambitious youth" of the opposite sex from him who fired the Ephesian dome. Gustave Courbet, you remember, maintained that he became a patriotic incendiary and joined the Commune solely to get rid of the Colonne Vendôme, which he hated on artistic and not political grounds. "Another Helen" might at least saw off the tower. But there is nothing else at Bryn Mawr which one could wish away. The site is only a mile or so outward from Haverford, and the country is of the same prettily rolling and pastoral character. The college architecture, a monochrome of gray stone, fits it perfectly. Though the material is uniform, the architecture, in effect all that of one firm, shows a new phase with each successive building, though the variations are well within the limits of harmony. Radnor Hall, the earliest in date and the first college work of its authors, is a seemingly, discreet and dignified erection, but hardly classifiable as "collegiate Gothic" at all, certainly not as of those modes of it in which its authors elsewhere or afterwards worked. Denbigh and Pembroke, on the other hand, are unmistakable, and, indeed, with each succeeding building the progression in merit is unmistakable also, in freedom and mastery. The individuality of each does not compromise the harmony of the whole, nor the singleness of the total impression. In the later buildings there is no lack of playfulness or fantasy. But one would not think, as he can hardly help thinking sometimes at the university, of calling the fun unscrupulous. The gables of the gateway towers of Pembroke and Rockefeller might afflict the Gothic purist, and the very "debased" seven-



Bryn Mawr, Pa.

ROCKEFELLER HALL FROM THE CAMPUS (1904)—BRYN MAWR COLLEGE.

Cope & Stewardson, Architects.



LIBRARY CLOISTER GARDEN (1907)—BRYN MAWR COLLEGE.

Bryn Mawr, Pa.

Cope & Stewardson, Architects.



DENBIGH HALL (1891)—BRYN MAWR COLLEGE.

Bryn Mawr, Pa.

Cope & Stewardson, Architects.



PEMBROKE ARCH AND PEMBROKE EAST (1894)—BRYN MAWR COLLEGE.

Bryn Mawr, Pa.

Cope & Stewardson, Architects.

teenth-century tracery of the Library, taken, I am told, from Oxford Wadham, would surely give him pain. But unless he were a pedant or a prig as well as a purist, he could not prevent himself from deriving delight from the spirit and freedom of the work everywhere, from the cloistered garden of the Library, from the fantastic front of Pembroke, from the carving of the owls on the gateway of Rockefeller, which I

this in common with Blair Hall that, after you have passed it, you are in another world, with the every-day world you have left effectually shut out. Even more effectually than at Princeton, for here there is no disturbing element in the way of an heirloom, while there there cannot help being. Everything here "belongs" and contributes to the total impression. The gymnasium, by another hand, if it have no striking merit be-



NEW GYMNASIUM (1908)—BRYN MAWR COLLEGE.

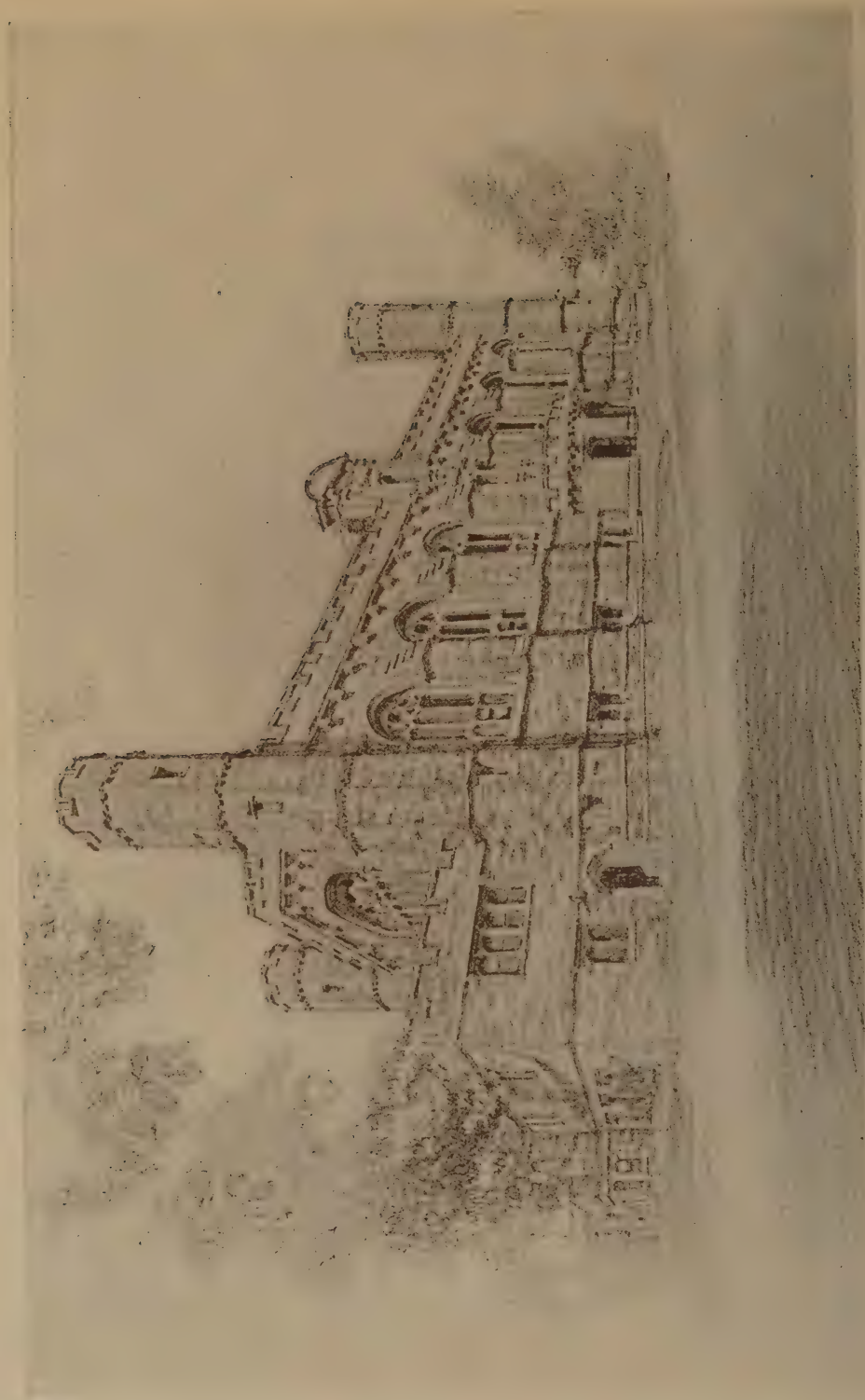
Bryn Mawr, Pa.

Lockwood De Forest, Architect.

wish I could show you on a scale that would do it justice. And even the Gothic purist would find no alloy to his satisfaction in the library cloister. The gateway of Rockefeller is the gateway of Blair Hall, with differences which give it an expression quite its own. But it has

yond conformity, has that to such a degree that you can imagine nothing better in its place. And the total impression you get from Bryn Mawr is the exact impression that a college ought to convey of

A haunt of ancient peace.



THE LIBRARY, LOOKING EAST FROM THE CAMPUS—BRYN MAWR COLLEGE.

Cope & Stewardson, Architects.

Bryn Mawr, Pa.

THE EVOLUTION OF ARCHITECTURAL ORNAMENT

VI

Ornament with a Human and Animal Basis—Classic and Renaissance School

G. A. T. MIDDLETON, A. R. I. B. A.

In dealing with ornament which is based upon human or animal forms, one is confronted at the outset with the difficulty of discriminating between true sculpture and mere carved enrichment. There is a great deal of the representation of human and animal forms as applied to buildings which is correctly described as sculpture. There is a great deal more which cannot be dignified by this term. The only thing to do, in connection with the present series of articles, is to include the consideration of both sculpture and figure carving when used in a decorative manner as applied to a building, and only to exclude such sculpture as is absolutely independent. There are certain sculptors, even at the present day, who contend that the greatest buildings in the world were designed expressly for the exhibition of sculptured subjects. Architects, on the contrary, generally contend that sculpture, when used in connection with a building, forms part of its integral mass; that it is an essential portion of its decoration, and must be subservient to it; suited to its position, but not controlling it. This seems to be the more reasonable view to take, though at the same time it is impossible not to recognize that certain buildings, particularly of the great Renaissance period, which were designed by men who were primarily sculptors, were made to a certain extent subservient to the sculptural art. Here and now sculpture can only be considered as an accessory and not as a primary, and if so considered, it reasonably comes within the purview of those series of articles and must be dealt with simultaneously with mere carvings of human and ani-

mal forms and of grotesques founded thereon.

If we go back to the Egyptian and Assyrian periods, we find, particularly in the Egyptian, that there was both independent sculpture and that which was attached or applied to buildings, and that the latter was sculptural in the highest sense, while at the same time it was decorative. Perhaps the distinction between sculpture and carving, as generally understood, can be most clearly seen in Egyptian work, where such human figures as the Colossi, at the entrance to the Temple at Abou Simbel, shown in Fig. 125, are wholly sculptural, while the well-known incised figures upon the outer walls of many of the other temples are types of figure decoration which are most truly architectural ornament, though on a very much larger scale than anything we have been considering hitherto. Like all Egyptian work, these figures are stereotyped in proportion and form, and vary but little from century to century in their general idea; with their remarkable smoothness of surface, the small amount of detail introduced, the general massiveness of the whole conception, and the supreme and sublime indifference displayed upon the countenances, with eyes looking straight out and utterly regardless of the puny human beings who pass by. As will be noticed in the illustration, the great sculptural figures decorate the entrance to this wonderful rock-cut temple at Abou Simbel in a more effective manner than could have been achieved by any other means of ornamentation, wholly in conformity with its huge scale and the great rock masses around.

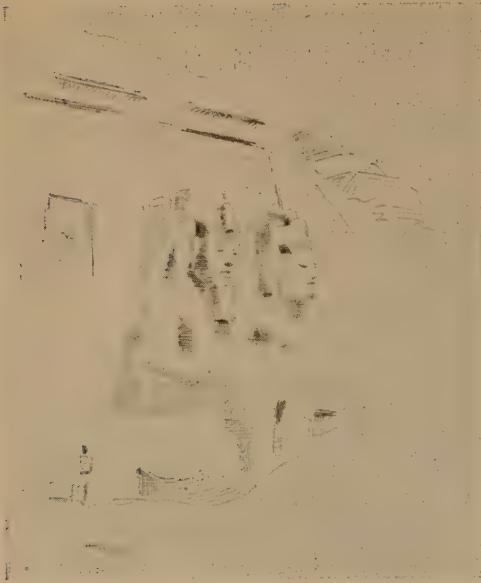


Fig. 125. Colossi at Entrance to Temple at Aber Simbel.



Fig. 126. Assyrian Head.
(British Museum.)

In Assyrian work, there is a similar distinction between the sculptured bulls with their human heads, like that shown in Fig. 126, and the wall slabs in low relief, which are little more than carving, such as that which appears on the upper part of the same illustration and as already indicated in Fig. 5. There is, however, a great difference between Egyptian and Assyrian work of this class. The Assyrian human head is really human; it has every appearance of having been a portrait, with the hooked nose, the sensitive nostril, the keen eye and the puckered brow. There is nothing here that is stereotyped, while in place of the highly polished surface of Egyptian sculpture there is an excessive elaboration of detail consistent with the use of a soft alabaster in place of hard granite as the material in which the sculptors did their work. The wall slabs, instead of being incised as in the Egyptian work, have the figures raised upon a slightly recessed background, the pictures—for they are really such—being executed in the very lowest relief, while the animals, the horses, the lions, the stags and the wild asses, all of which are found amidst a profusion of human figures, are shown with a perfect understanding of their modeling. The representations are in many cases as perfect as any that can now be produced, although perspective was an art not understood; everything is alive, and often the figures are displayed in motion, with just the right amount of restraint. When the figures are at rest they are always dignified, like those already illustrated in Fig. 5.

It was in Greece where both architecture and sculpture culminated as the great Classic arts. It was there where they were developed best in conjunction with one another, neither supreme, but absolutely harmonious; the sculpture used to enrich the buildings and the buildings designed at the same time to display the sculpture to its best advantage. Sometimes the sculpture was framed as in a tympanum or metope, sometimes it occurred in a continuous range upon a frieze or round the base of a column, though this is more rare; in all cases it was designed so as to fit its posi-

tion perfectly Take, for example, one of the lower drums of the sculptured columns on the Temple of Diana at Ephesus, shown in Fig. 127, this being the last great temple of that name, the

same site, and these, like this fragment, are now in the Ephesus room of the British Museum. Both in the earlier and in the later temple the sculpture is in good relief; but the lines, as they

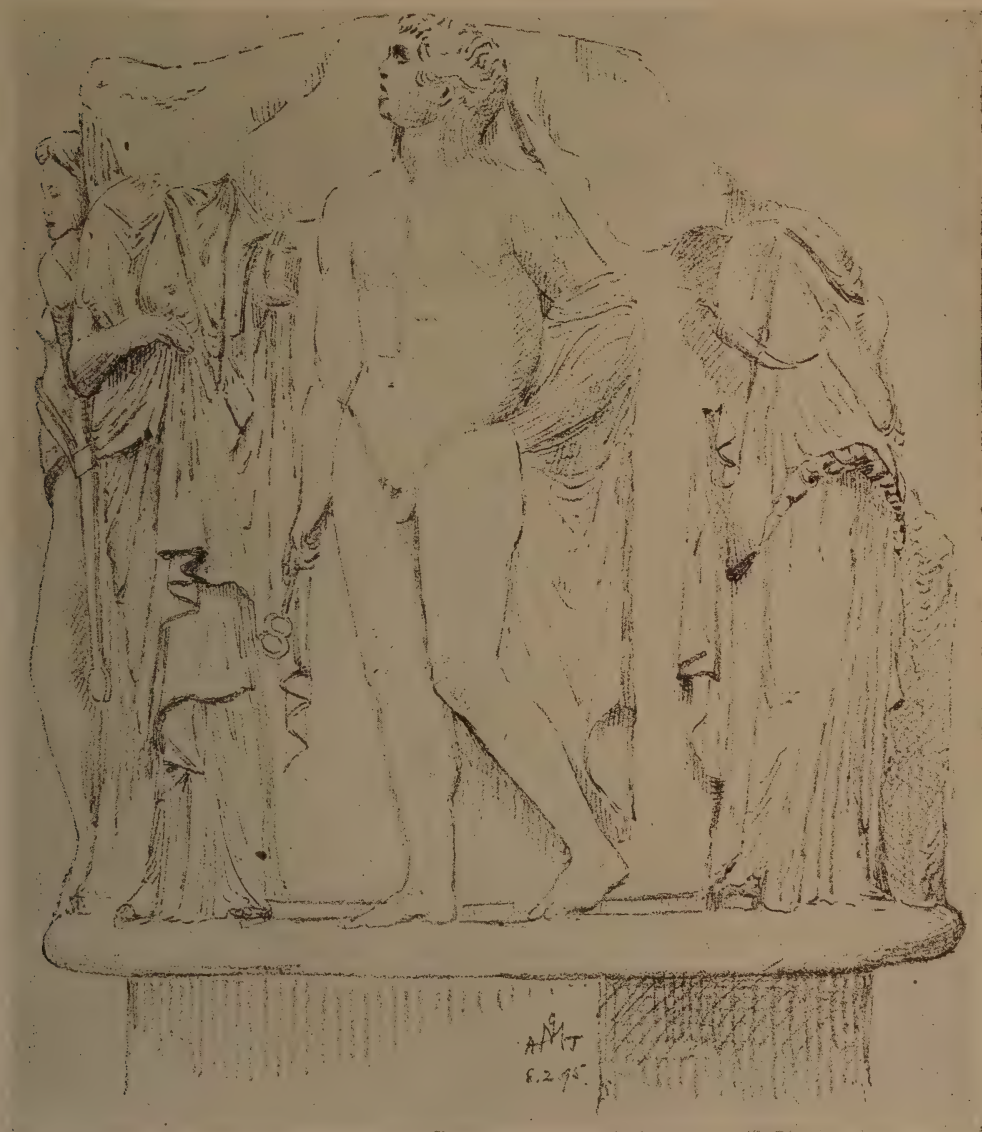


FIG. 127. LOWEST DRUM OF A COLUMN—TEMPLE OF DIANA AT EPHEBUS.
(British Museum.)

one spoken of by Saint Paul. There are also similar fragments of a similar drum of a similar column belonging to the earlier temple which stood upon the

should be, are of a vertical tendency, there being nothing in the least degree clashing with the general suggestion that a column must be vertical, while the re-

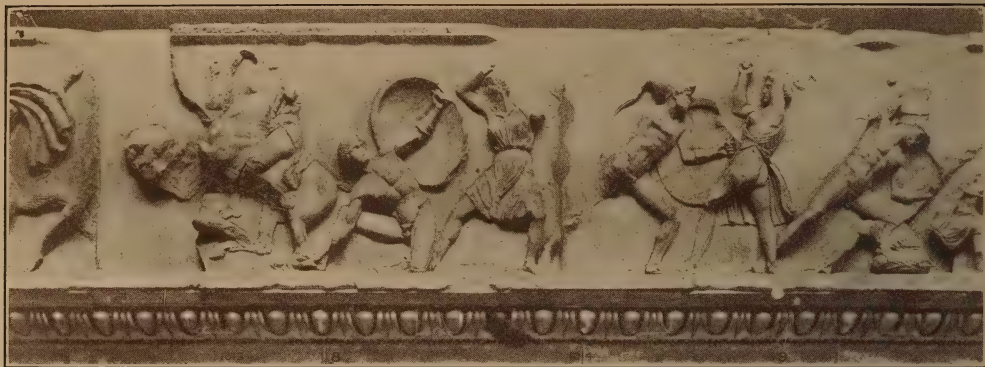


FIG. 128. FRIEZE OF THE MAUSOLEUM AT HALICARNASSUS.
(British Museum.)

lief is sufficient for the figures to stand out beyond its actual substance, and to give no impression of their carrying weight themselves. In the very few instances where figures are used for weight carrying, as are the carytides of the Erechtheium, well known to everyone, it is remarkable that the weight to be borne is obviously slight, and that the figures stand up under it in precisely the pose of women who are accustomed to carry water pots upon their heads. They, too, are weight carriers, sustaining loads which they can support with comparative ease, but accustomed to pose themselves for the purpose.

Where sculpture (or carving) is used upon a frieze as a continuous band, the design is almost always of a continuous character, leading on from figure to figure, the stiffly upright being rarely found; though it occurs in certain parts of the cella frieze of the Parthenon, where it was intended to give the impression of rest or pause in the motion or onward movement of the procession which is represented there. The same suggestion of continuous motion is found in the frieze of the Mausoleum at Halicarnassus, of which a small portion is shown in Fig. 128, as it has been pieced together in the British Museum. The subject is a combat in which female warriors are taking part; but for the present purpose this is a mere matter of detail, it being more essential to indicate that the general flow of the design is such as to harmonize with the architec-

tural surroundings—the strongly marked horizontal lines of the architrave below and the cornice above. The position in which this frieze occurs can be better seen in the pencil sketch (Fig. 129) of the section of the entablature. It indicates that this band of sculpture must have been in deep shadow beneath the overhanging cornice, and this and its great height above the ground must have rendered it difficult to recognize its detail, the perfection of its execution being to a great extent wasted. The sculpture was only employed as an architec-

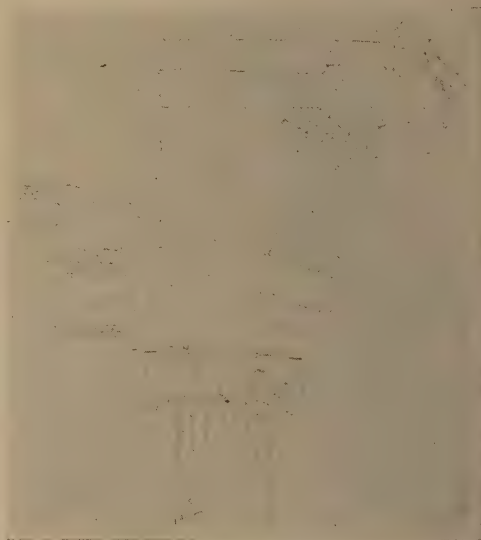


Fig. 129. Entablature of the Mausoleum at Halicarnassus.
(British Museum.)

tural ornament to give texture to a surface and a harmonious flow of line.

In all these things it is not the human form alone which is represented, particularly in the low reliefs, where animals are freely introduced, as in the frieze just mentioned. Fig. 129, however, indicates another use for representations of animal forms. A series of lions' heads may be noticed along the cymatium moulding of the cornice, acting as waterspouts to the gutter behind. These have a perfectly traceable origin, as may be seen in Fig. 130, which shows one of the famous Lycian tombs now in the British Museum. The roof of this, which is of pointed form, is in imitation of the roof of a low hut which was covered with lions' skins, and the heads, of course, protrude. There is a great deal to be said about this little so-called tomb or monument, which is obviously in imitation of timber construction. Some of



Fig. 130. Lycian Tomb.
(British Museum.)



Fig. 131. Lion's Head—Temple of Diana at Ephesus.
(British Museum.)

the timber ends suggest the dentil ornament, about which more may be said later on, and it has side bearers, as if it had been intended that it should be carried upon men's shoulders. It is held by many that the Ark of the Covenant was of this character, and there is, at any rate, a suggestion in the roof form of the pointed arch. Whether this roof represents the deep keel of an upturned boat or an ordinary hut roughly covered with bent boughs, is an entirely open question. For the moment, however, these matters are beside the mark, interest converging upon the heads of the lions. This tomb, it may be noticed, has been brought from Asia, and is probably of earlier date than any of the recognized Greek buildings; while the lions' head spouts, as on the Mausoleum of Halicarnassus, are found almost invariably on Greek work of the Ionic order, which also seems to have had an Assyrian origin. A detail of a fragment of another such head, from the Temple of Diana at Ephesus, is shown in Fig. 131.

The Greeks rarely used animal or human forms in other than a purely decorative way—that is, in close alliance with the construction—so that the capital



Fig. 132. Bull Head Capital from Salamis.
(British Museum.)

shown in Fig. 132 must be looked upon as entirely exceptional. According to the inscription which its pedestal bears, as it now stands in the Ephesus Room at the British Museum, it is a Greek variation of an Oriental design belonging to the fourth or third century B. C. It was found at Salamis in Cyprus in 1890, and presented by the Cyprus Exploration Fund. It is in the form of two winged bulls, with a fantastic caryatid in relief upon its principal or external face, the hands being upraised to give the appearance of support to the abacus, and the dress terminating in acanthus foliage.



Fig. 134. Etruscan Antefix.
(Victoria and Albert Museum.)

From an antiquarian point of view, the interest in this capital centers very much in the use of the bulls' heads, which are quite commonly employed in Roman buildings, sometimes (as shown in Fig. 133, which represents a crater or urn now standing in the entrance ves-



Fig. 133. Roman Urn or Crater.
(British Museum.)

tibule of the British Museum) as life-like representations wreathed for sacrifice, but more frequently as isolated masks in a frieze. This urn also indicates that the Grecian idea of placing low reliefs on a surface was retained, but the supports of the actual crater are

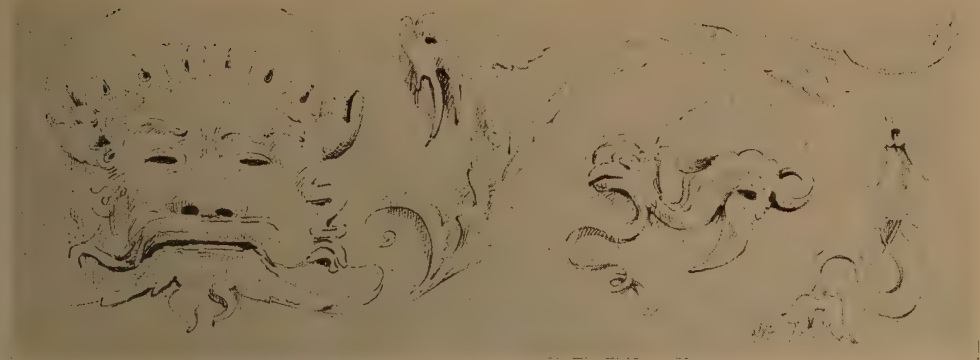


FIG. 135. SCROLL ENRICHMENT OF A MONUMENT IN THE CHURCH OF STA. MARIA DEL POLPULO, ROME.

curious human Atlantes, or male figures, carrying the urn on their backs. The attitude, it will be noticed, is a correct one for weight supporting; the clothing, such as it is, consists of acanthus leaves, and very much recalls that of the caryatid on the capital shown in Fig. 132; but the figures stand upon lions' legs and feet, which are entirely out of proportion to them. Alternating with these figures are human masks or busts, life-like and crisp. Another smaller monument which may be seen just behind the pedestal of the crater shows winged animals as angle supports. The Romans were, in fact, much more free in their adoption of ornament with an animal basis than were the Greeks, but it generally consisted of one of the types shown here. The human head was, however, by no means infrequently used also in antefixial ornaments. There are several examples of these in the British Museum, but the one selected for illustration in Fig. 134 is Etruscan, and has been preserved at South Kensington; or perhaps it would be more correct to say that what is preserved there is a modern cast in unbaked clay from the original terra cotta mould found near Orvieto, now in the Central Etruscan Museum, Florence. It is believed to belong to about the third century B. C. The head is surrounded by a halo of spiked leaves.

It is somewhat astonishing to find that in the work of the Italian Renaissance the human and animal motive is used much more decoratively than in the

Classic, whether Greek or Roman. Hitherto we have been able to trace a close connection between Renaissance and Classic; now the connection is much less apparent—the work becomes less that of



Fig. 136. Step End, Pal. Gordi, Florence, 1490 A. D.
(Victoria and Albert Museum.)

the sculptor and more that of the carver. The spirit of this new style of work is well indicated by Fig. 135. This shows

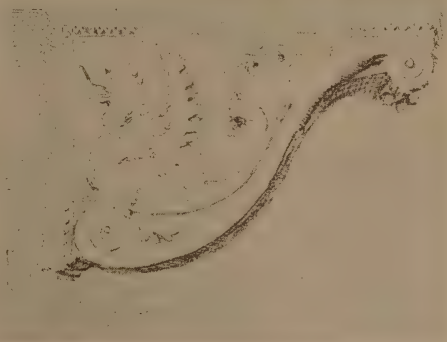


Fig. 137. Italian Bracket, 16th Century.
(Victoria and Albert Museum.)

a small portion of the scroll enrichment of an important monument in the Church of S. Maria del Polpulo, Rome, and it is typical of a large amount of similar carved ornament to be found throughout a great part of Italy and, with certain local variations to be presently pointed out, in France also. The foliage of the scroll work conforms to the types al-

are not the controlling features of the enrichment; there is no sculptural representation of a scene or portrait, but they are in harmony with the foliage design. Other examples are shown in Figs. 136 and 137, both sketched in the Victoria and Albert Museum, one representing the end of a stone stair and the other a bracket. In one case a head and in the



FIG. 138. BRONZE ENTRANCE GATES TO LOGGIA OF THE CAMPANILE, VENICE.

ready mentioned in a previous chapter of this series. The human face is introduced as the central or most prominent incident, but masks are frequently found as terminals, while dolphins spring out from the foliage as if they were flowers, and other imaginary beasts occur where leaves and flowers would more naturally grow. All these are mere incidents in the scroll work pattern; they

other a grotesque animal is the most prominent feature in the design, yet the treatment is essentially decorative and scroll-like, and foliage is freely introduced in conjunction with the representation of imaginary life forms. The fancy has been allowed free play, much more so than was ever permitted to it during the true Classic ages.

The representation of the complete

figure was not, however, entirely abandoned in the architectural embellishments of the Italian Renaissance. A good example of its use is shown in Fig. 138, which is from a photograph of the bronze entrance gates and the loggia to the Campanile at Venice, which was destroyed when that building fell a few years ago. It will be noticed that there were winged figures in the spandrels over the arch, that the keystones were carved to represent human heads, that there was statuary in the niches, and, moreover, that the design of the gates consisted of a medley of human forms surrounded by fragments of armor and weapons, while the lion of St. Mark's, with the open book (indicating that Venice was at peace when the gates were made), appears as a supporter on either side. The gates were amongst the most famous pieces of bronze work in the world, and their destruction is most seriously to be deplored. They were excellent examples of a somewhat unsatisfactory system of introducing the human figure into design, and they showed how, in the hands of a great artist, an indifferent system of ornamentation may be rendered beautiful, particularly when combined with excellence of workmanship. The usual confusion to be found in the work of this particular time and style was not unduly apparent.

The doorway from Genoa, shown in Fig. 139, is illustrative of a much more satisfactory method of dealing with the sculptured figure. Statuary is here employed as ornament most satisfactorily; the upstanding Virgin, interpenetrating the pediment with a crown held above her head by winged angels, being in perfect harmony with the general scheme of the doorway, while the little figures which support the pediment serve admirably as acroteria. There are other tiny figures carved upon the greatly enriched columns, while winged masks are to be found here and there amongst the foliage enrichment. Prominent in this illustration is the great shell in the tympanum. Another example of this has already been illustrated in Fig. 68, and it is of quite frequent occurrence both in Italian and French Renaissance work.

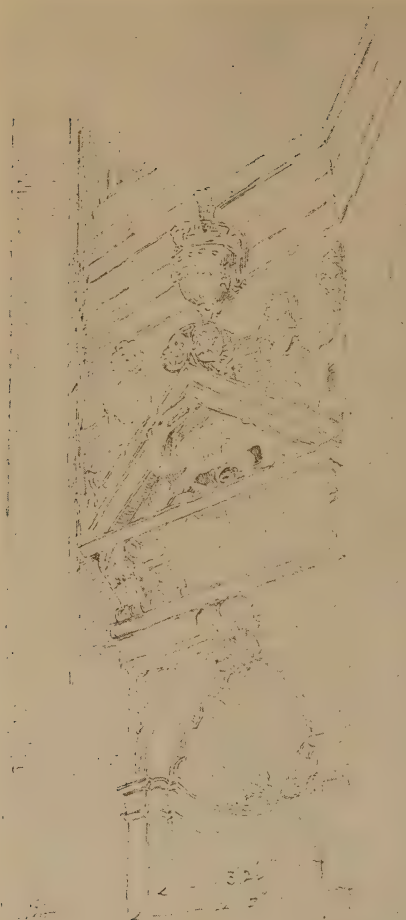
Perhaps it may be called the most common of all the forms of Renaissance ornament which have an animal basis, and it would be certainly difficult to imagine anything more suitable to the position which it is designed to occupy.

Considering how immediately France owes its Renaissance decoration to the influence of Italians, it is not astonishing



Fig. 139. Door of a Palace in Genoa.
(Victoria and Albert Museum.)

to find that the ornament which is based upon animal forms is very similar in the two countries. Fig. 140, for example—and it is only one of a large number of similar examples which might be cited—shows a small portion of the decoration of the Château de Villers Cotterets, built in the time of François I., that is, about the year 1520. In many



Portion of the Decoration of the Château de Villers, Cotterets.

respects it suggests the doorway at Genoa, both in the figures above the tympanum and in the shell which fills

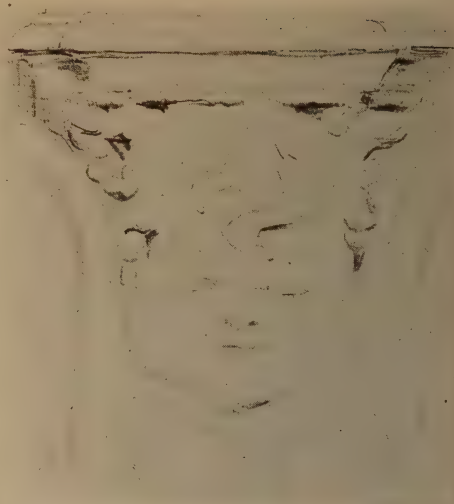


Fig. 142. Corbel to Confessional Box. St. Loup, Namur.

the niche; but the grotesque animal which occupies rather more than the whole of the tympanum space is the well-known vampire which occurs on all great buildings erected for the use of the great building King of France, and must, therefore, be considered as an armorial signification more than a piece of pure decoration, though it is decoratively introduced. The scroll from the Maison Fontaine Henri, which appears in Fig. 141, is of much the same date, and is just as clearly of Italian origin, being closely allied to the more beautiful one shown in Fig. 135. The animals in France are not always quite so naturally connected with the foliage as they are in Italy, though they could hardly be of more grotesque forms. Variations are, of course, innumerable, for once the fancy is allowed any extent of license,



FIG. 141. LOW RELIEF STONE FRIEZE, MAISON FONTAINE HENRI, NEAR CAEN.

such as is indicated here, it is possible to proceed to any extravagance.

Natural treatment of the human form and face is found more frequently in some of the later work of France, and

is given in Fig. 62, in the Church of St. Loup, Namur; but there is a considerable amount of similar work to be found in carved wood all over these two countries, always perfect in modeling. There



FIG. 144. CAPITAL TO COUNCIL CHAMBER DOORWAY—AUDENARDE HOTEL DE VILLE (1531 A. D.).

also of Belgium. The small example shown in Fig. 142 is Belgian; it is a large scale representation of a small corbel upon one of the series of confessional boxes of another of which an illustration

is also a considerable amount in England identified with the name of the great carver—Grinling Gibbons—whose school flourished during the later years of the seventeenth and the early parts of the

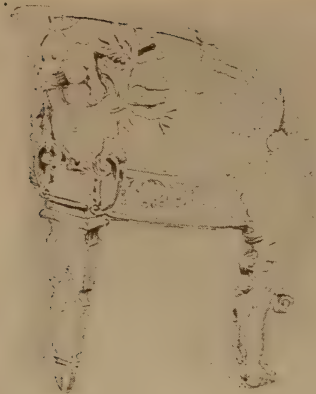


Fig. 143. Priest's Chair, Bayeux Cathedral.

eighteenth century. A later example of the use of the human head in French Renaissance carving is shown in Fig. 143, for, though the Priest's Chair at Bayeux is, properly speaking, a piece of furniture and not architecture, the treatment is such as is frequently found in architectural fittings. Some of the figures here are supplied with large wings and have animals' feet, while foliage grows out in a natural manner from behind other figures.

Natural representations of the lower animals are more rare, but they occur occasionally, as in the Belgian example shown in Fig. 144, where there are calves' heads upon the small capitals. The example is an exceedingly early one, the date being 1531 A. D., the doorway to the council chamber at Audenarde being the earliest piece of Renaissance carving in Belgium. It is contemporaneous, or practically so, with the work at Villers Cotterets and Maison Fontaine Henri, shown in Figs. 140 and 141.

It was left to France to originate another type of sculptured ornament for the enrichment of a building, carved panels being introduced either in stone or timber, having scenes illustrated upon them pictorially. Something of the same sort had already been done in Gothic times, generally representing Scriptural

subjects. In connection with a Renaissance building, the result was generally a medley of figures, not always easily decipherable, as may be seen in the upper part of Fig. 145, which illustrates the south door of Beauvais Cathedral. Horses, men in armor and crowds of persons occur here in profusion; the panels are pictures in wood carving, and not true architectural ornament. It would be impossible to pass by this type of enrichment without reference to it, but much more truly architectural treatment is shown on the lower panel of the nearer door, the vampire upon which shows that it belonged to the François I. period.

The Germans adopted this pictorial system of carving enrichments and carried it to great excess. The example shown in Fig. 146 of a mural tablet outside the old Cathedral at Hanover, is quite insignificant compared with the large carvings of the same type to be seen in several churches at Nuremberg and in the more southern parts of the country. The only portion of this which



Fig. 145. South Doors, Beauvais Cathedral.



FIG. 146. FLORAL TABLET, OUTSIDE THE OLD CATHEDRAL, HANOVER.



Fig. 147. Full Corbel to Wall Tablet, House on Dom Platz, Halterstadt.

is truly architectural ornament is the male figure acting as a column and carrying an exaggerated Corinthian capital. A certain amount of the same sort of thing is also to be found in England; the two most pronounced examples occur on the bases of Wren's Monument to the Great Fire, and the statue of King Charles I. in Trafalgar Square. Sculptured representations of crowds of folk may be very well in their proper places, but they ought to occur in isolated panels and not to be used for

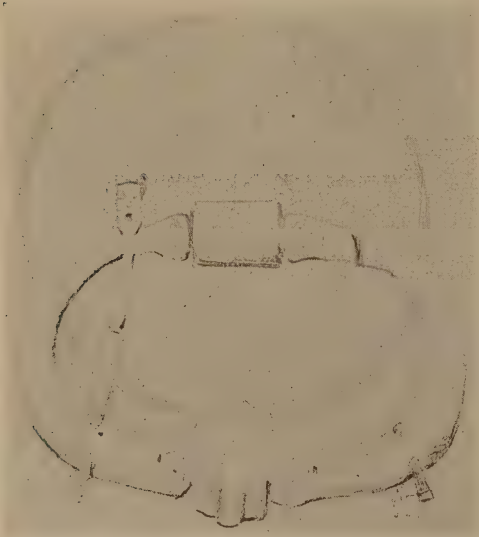


Fig. 148. Bronze Knocker and Plate, House in Rath-Haus Strasse, Hilderheim.

architectural adornment. It is the confusion of the two elements which renders the mural tablet shown in Fig. 146 so entirely unsatisfactory. That the Germans did, in their Renaissance work, use the human form reasonably and in suitable positions at times, is shown by the small face corbel illustrated in Fig. 147. Examples such as this are rare; it is one of a series of little sculptured heads in a façade at Haberstadt in the

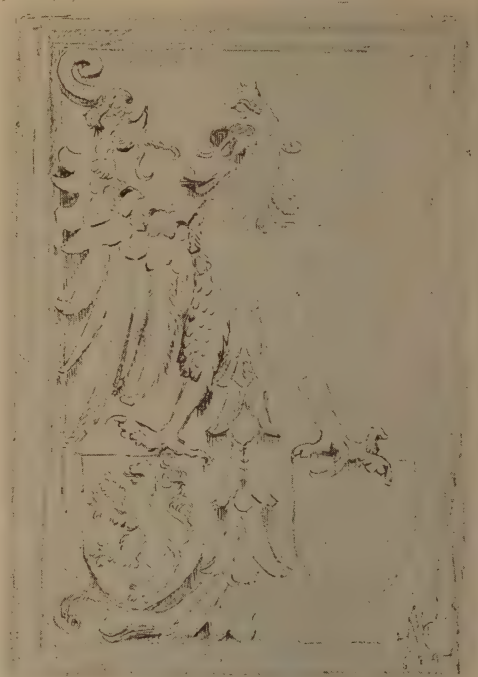
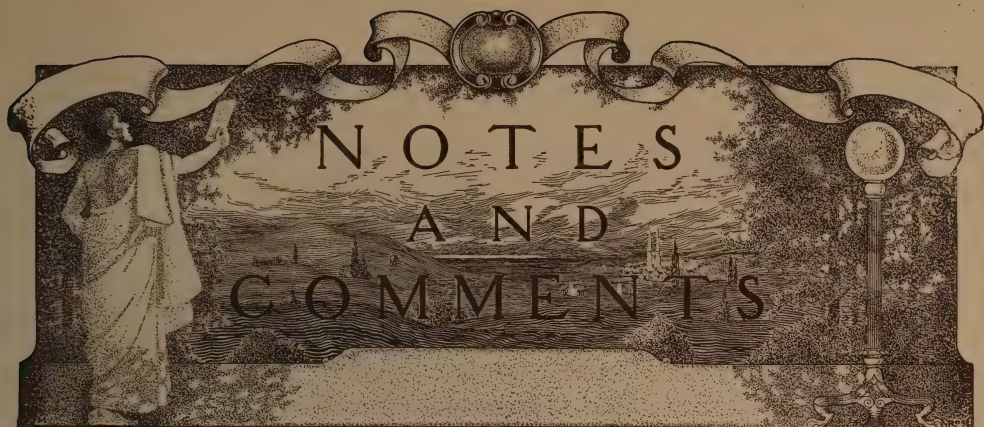


Fig. 149. Coat of Arms in Carved Stone, Courtyard, Heidelberg Castle.

Hartz Mountains. The door knocker shown in Fig. 148 is from the same district. It is more typically German, the human face being introduced with a humor which is more Gothic than Renaissance; it is best expressed by the term "quaint," which is one that can rarely be applied to Classic or Renaissance work. Something of the same spirit is also to be traced even in armorial bearings, as exemplified in Fig. 149; and again there is a suspicion that this is quite as much Gothic as Renaissance in its feeling, the truth of the matter being that Germany never took kindly to the architectural Renaissance of Classic ideas, at any rate until modern times.



THE SHAME OF ROOFS EXPOSED

The timorous individual whose mind is haunted by the visions of night fires, of ladders which all but reach his bedroom window and of safety ropes which merely lend grace to a deadly tumble, and therefore dwells close to the ground, misses one of the great joys of an artist's existence: looking at the roofs of a city—I do not say of every city.

Some fifteen years ago, I had to climb seven flights of stairs to reach my students' lodgings in the old Quartier Latin. But then, when the light mellowed, at the end of some afternoon in fall, how well repaid I was for a slightly panting breath and a weak feeling in my knees by the symphony of colors the roofs of Lutèce played beneath my "perch": roofs of new clay tiles, rutilant and cheery; roofs of old mansions of a rich deep brown, some overgrown with moss, touched here and there with vivid red, where the roof-mason (there is such a calling in the old world) had replaced worn-out rectangles; roofs of slate, purple, ochre or violet, which after a shower would be fairly iridescent.

Later the Wanderlust, coupled with that instinct which makes the bird of passage favor the topmost twig, caused me to abide in eyries from which I could behold the pointed roofs of Gothic cities along the Rhine or the terraces of Algerian houses.

One day the first skyscraper apartment house shot up in the surge of its twelve stories above the monotonous sea of the six-story Harlem flats and three-story west side dwellings.

And I climbed to the twelfth story.

Alas, I no longer pitied the timorous individual, afraid of night fires, for the enjoyment he missed.

I almost envied his scare-prompted wisdom after two glances out of the window. The first glance resulted in wonderment at the hugeness of the city, never before realized.

The second glance—

Owners of apartment houses in this neighborhood take particular pains to impart to façades and entrance halls an appearance of forbidding and trashy exclusiveness. Those elaborate affairs in mixed Waldorfian-gambling house Turkish bath style give the uncomfortable impression that an enormous effort has been wasted. At least it was an effort towards some kind of artistic (?) beauty (?). Whatever the thing is, which real estate companies and architects agree to mistake for beauty, they strive toward until the last floor is reached. Then an atrocious cornice of hammered tin tops the edifice as a pasteboard crown lends dignity to a Madri-Gras king in a New Orleans masquerade. . . . And then above that last floor, architects and builders let loose with a vengeance a brood of monsters such as indiscrete epicures may dream of after a midnight feast. Some of them are quadrupeds with cylindrical bodies, no heads and jointless legs made neither to jump nor crawl. Their Latin name is, I believe, "Tankus Americanus." Then there are obsessing cobwebs which monumental spiders must have been weaving during our sleep and which capture every Monday swarms of white fluttering things.

Some of the monsters can hardly be de-

scribed; they remind one mostly of country outhouses.

The flora of these altitudes, very unlike that of Semiramis' gardens, consists exclusively in what for lack of a better name we shall call "roof asparagus," a tall plant with hollow stem and whose roots seem to lose themselves somewhere in the depths of the basement.

The only human beings who associate with the monsters in peaceful or mutually indifferent intercourse are white skinned or dark skinned females, too muscular for social distinction and generally burdened with heavy baskets.

Now and then some bully armed with a stick vents an unexplainable rage on dignified carpets whose mute protest expresses itself only in clouds of dust.

Now and then a would-be Loreley, well versed in the hygiene of the scalp, combs in the sun her more or less luxurious hair, exerting no baleful charm on the mud-scow pilots of the Hudson.

Fortunately I can by tilting my rocking chair at a different angle escape the sight of the monsters, of the basket carriers, of the wrathful males and of the thin-haired Loreleys and rest my eye at day on the slumbering river or watch the bewildering constellations the boat lights create and destroy capriciously after the sun has set.

Tanks, roof doors, elevator pulleys, clothes lines, what shall we do with all those things? Well, I know that in the crowded metropolis there is no place for the white terraces where in the pearl gray nights of Africa Moorish women lounge like lazy felines while beturbaned Arabs scratch out of nameless instruments invertebrate tunes in minor key.

The prosaic builder reminds me that the elevator shaft has to terminate somewhere above the roof, unless top floor tenants are willing to jeopardize their social prestige by walking up the last flight; he reminds me that clothes have to hang where they can drip copiously without provoking protest; that there must be some sheltered gangway enabling the white and colored females to emerge from the depths on Monday and feed the mysterious spider. He reminds me finally that the nightmare quadrupeds are there to watch out for another monster, the fire rooster of old world legends, ready to spit their slime at his burning combs of flame.

I object, however, that the slanting roofs of Europe, with their symphony of red tile, purple slate or livid zinc, would shelter at a low cost the menagerie of roof freaks;

that it would prevent chimney soot from flirting with the white bunting on the spider web; that children, instead of romping on the dusty roadway might play their high jinks under the covered roof where they would not have to dodge automobiles.

Of course I have no business to be on the roof. Only a few years ago very few people could see those monstrosities the existence of which is hardly suspected by the man on the street. At the day of this writing the crime can no longer be hushed up, for skyscraper apartment buildings are rising one after one above the river side houses; hundreds of people will have the shame of the slovenly roofs thrust upon them; their artistic feelings will be offended by this indecent architectural exposure.

The roof must be regenerated as the back yard has been lately. All the roof activities are legitimate but unbeauteous. Shall we beautify one part of our city and allow the other part to remain an eyesore? It will not be long before the neglected roof area becomes as conspicuous as the street or park area. Before skyscraper tenants combine to shame architects into roof decency, a more potent factor will bring about the regeneration I mentioned. I mean the flying machine. Motorists judge a city as seen from the foot of its buildings. At a height of five hundred feet aeroplanists will gather a widely different impression of the cities in which they used to crawl.

Already a few builders have felt the pangs of remorse. One uptown house clothes the nakedness of its tanks with turrets too clearly adventitious to constitute an improvement; one house has surrounded the grazing range of its monsters by high walls pierced by fantastic openings. This is a step towards reformation, but it will not do. The apartment house is evolving along the lines followed by the office building: twelve stories to-day, to-morrow twenty, the day after to-morrow thirty or forty. And as I said before, if the dweller of the thirty-fifth floor could be kept in ignorance of the roof conditions prevailing on some forty-story house, the aeroplanists could not be deceived.

In Japan it is not uncommon for a landlord to charge you an extra yen or two because from your front door you can enjoy the sight of a blossoming apple tree. Will the day ever dawn in Manhattan when renting agents will take you to a window and, pointing to the ocean of roofs, add with a connoisseur's smile: "and no roof tanks in sight for a hundred blocks."

Andre Tridon.

**ART
IN
SOUTH
AMERICA**

The August number of "Art and Progress" opens with an article by John Barrett, Director of the Bureau of American Republics, on Art in Latin America.

He states that it was hastily prepared and pretends to be only a superficial and cursory glance at an important subject, but it is illustrated with some new and very interesting photographs, and there is a good deal in the text itself which is suggestive. Mr. Barrett observes that the Latin American himself, descended from the artistic Latins of southern Europe, "is more artistic in his nature than the average Anglo-Saxon or Teuton. His first thought, provided he has the means, is to make his particular environment attractive." The low, one story, thick walled house and building which is characteristic of the small town or city of Latin America may not seem to the traveler very beautiful or attractive, but, says Mr. Barrett, he should compare it with the ramshackle, thrown-together, un-beautiful dwelling in the average small city and town of the United States. And if this traveler will pass within the portal of this house, he may find there an exquisite court yard or patio, overhanging verandas and open corridors decorated with old tiles which will gratify his most artistic taste. The writer tells the familiar story of the great public works which the larger sized South American cities are carrying out on so ambitious and superb a scale. Even the City of Mexico, he says, is doing more in proportion to its population to make itself one of the beautiful cities of the world than is any city in North America, with possibly the exception of Washington, "and it is doubtful if there appears even in Mexico City, with its large Indian population, half as many crudities in architecture as are to be seen in our national capital." Mr. Barrett says that in none of the large cities of South America is it permissible "to erect any kind of residence or business structure unless it is approved by an Art Commission, which makes sure that it does not destroy the general effect." He thinks that the people of the United States have made a mistake in seeking only commercial conquests with Latin America. He thinks that both sides would have much to gain through a development of artistic relationships, and he observes that whenever our artists and sculptors have gone to Latin America, they have received a far greater reception than have our business and commercial men.

**ADDRESSES AT
FEDERATION
OF ARTS
MEETING**

In this department in July, there was contained an account of the first annual convention of the "American Federation of Arts," which was held in Washington in May.

The Federation has since issued as a supplement to its magazine "Art and Progress," the full proceedings of the convention. These make a handsomely printed pamphlet of one hundred and twenty pages, and most commendable is the promptness with which it appeared. As one goes over the addresses, there given in full, one finds much that it would be pleasant to quote. It surely is a good sign of the times to find a Secretary of the Treasury saying such things as were said by Mr. MacVeagh, for, as he remarked, the Treasury Department "is the greatest builder in the world. None has ever rivaled it. It is a builder every hour, and moreover it is not building simply for utility." The department has "more to do with art, more to do with the creation of beauty, than all the other departments in the Government put together." It was Mr. MacVeagh, who is at the head of this department with so marvelous an opportunity, who affirmed: "After all, as people of intelligence know, art and beauty are much more nearly the ultimate things of life than the material things, or than any other things. They are the things which persist." Again, it was he who described it as a favorite idea of his, "that it is most important for the whole nation that Washington should be made a model city, a standard city, a city that shall work out and establish the standards for the municipalities of the country." He thought it a responsibility of the Government to make Washington all this. Again, it was Mr. MacVeagh who asserted that in the last seven or eight years there had been a very great improvement in the spirit of the Government in respect to its architecture, and it was he who said: "What I should like to see is the same care and thought and interest shown in every little building that is put up, in any small place in the country, as in the great buildings that are erected in the larger cities." Mr. Blashfield's address was notable for some practical suggestions on the subject of collaboration in interior decoration. He pointed out that where there are even two collaborators there is loss of power, since either man has to restrain himself to the extent of not jarring upon the other's personality; that if there are three, the case is just so much worse, and

that if there are ten "all have to keep themselves down relatively at least to the level of the least able man in the group." He thought that the remedy was, just as far as possible, to give all the work within the radius of vision to one man. He said, "Personally, I am anxious to act under the architect only, to have nobody else, no person, no firm, between me and the general decoration of the room in which I have a panel. But if I am to be a part of a general scheme which others share I want to see a director chosen, and then I mean to loyally follow him in everything, or else drop out of the scheme entirely." Very practical also was the short report of the Committee on Sculpture, Herbert Adams, Chairman. It said: "We find in cities where there is great civic pride, where the authorities keep the public buildings, parks and streets in splendid condition, that the bronze statues are never cleaned, are so covered with soot and dirt that the bronze is not only dead and lifeless, but often positively unsightly." The Committee pointed out that proper care of bronze is very simple. "Not even skilled labor is required. All that is necessary is a careful man. Give him plenty of water, a little mild soap and some brushes to get into the deep places. Simply wash the bronze and then give it a good rub with a dry soft cloth. This should be done not less than two or three times a year, the more the better." The address of Ralph Adams Cram on "The Relation of Architecture to the People" was on a very high plane. He thought is clear that a great epoch was dawning before us. The awakening of the moral sense of the American people, said he, is the most profound, the most significant, thing that is happening to-day. In this great work of regeneration, the part of architecture is not second, he thought, to that of any of the arts. It has always preceded the complete development of the other arts. "I do not know why this is. It is all a part of the great mystery of beauty, and of art, which is beauty made manifest." The architect, he claimed, "is really in a sense a custodian of public morals. . . . The man who offends in his art, particularly in his architecture, is an enemy of society. He is no better than the owner and publisher of a yellow journal. He is bringing to bear an influence for evil on society, instead of an influence for good. . . . The architect must do the best of which he is capable. He must always do something better than he is told to do by the man who employs him." The trust that is the spirit with which every architect enters into his task.

MUNICIPAL ART COMMISSIONS

The Bureau of Manufactures of the Department of Commerce and Labor has issued in compliance, it is significant to note, with many requests for information a pamphlet containing two series of special Consular Reports that deal respectively with Municipal Art Commissions and Street Lighting in European Cities. Consul Swalm of Southampton, in picturing the old condition of affairs in English towns, very well describes the present situation in most of our cities. "It was found," he says, "that all sorts of gifts in the way of monuments, more or less atrocious when considered artistically, fountains for man and beast, memorials of brave things badly commemorated in stone or marble, were erected in public places, and there stood, ghastly reminders of public or private generosity gone wrong." It was to meet that situation in England, in various Continental cities, and more recently in our own cities that Municipal Art Commissions were created. In examining the reports of the Consular officers in a hundred European cities, however, it appears that there is no one system in general vogue, although there is a good deal of general uniformity in the methods employed. Primarily, the power to accept or reject gifts of statues, monuments, fountains and the like is vested in the governing officers, who correspond to our Mayor and City Council. These councilmen are usually of a much better educated class than with us; but, perhaps for that reason, they are quick to recognize their artistic limitations, and to seek advice outside their own membership. Artists, sculptors, painters, architects, directors of art institutions and others competent to pass judgment are called into consultation. This has resulted in the formation of a great many Art Commissions, sometimes temporary and sometimes permanent. As a rule these commissions act only in an advisory capacity, but their judgment is considered final. In Paris, the Inspector of Fine Arts is always consulted on such matters. He is a permanent official of the municipal government. In Havre, commissions are appointed by the mayor as occasion may arise. In a number of French cities there is a permanent Commission of Fine Arts. Breslau and Hanover in Germany have permanent commissions, and the Chemnitz city council has recently decided to appoint a permanent Art Commission. It is interesting to note that the Consul there reports that "A Commission of experts was

appointed to superintend the planning and construction of the stately new opera house. A similar Commission was selected also to oversee the building of the City Art Museum now nearly completed." In Italy, Milan has a permanent Art Commission of fourteen members. These members are elected by the city council for a term of three years, and are not eligible for re-election until a year has elapsed after the expiration of their term. The commissioners serve without pay, and are very carefully selected. Florence and Leghorn also have Commissions.

The consular reports on street lighting have mainly to do with costs, power, etc., but this quotation from an account of the lighting on the rue de la Paix, in Paris, is interesting: "The posts are of iron, cast in decorative patterns and, like practically all other lamp-posts in Paris, are painted first with a warm brown color, which being repainted with a tint of dull dark green gives with time the effect of old bronze. . . . Here, as on all leading shopping streets and boulevards of Paris, great dependence is placed during the evenings upon the blaze of light which pours from the brilliantly lighted windows of shops, stores, cafes and restaurants, and which illuminates the sidewalks until far into the night. For this reason the street gas lamps, especially on streets which have also electrical arc lights at intervals, are not lighted until late in the evening, thereby securing an important economy to the municipality." Vienna also has its measures of economy, the report reading: "As the arc lamps burn only until midnight, there are two arms for incandescent gaslights, to be used after midnight, on lamp-posts near police stations, emergency hospitals, street corners, etc."

PRIZE FOR A CITY DOCK

Interesting is the announcement that the city of Tacoma, Wash., has offered a prize to the local architect who shall submit the most pleasing design, from the standpoints of both art and utility, for a proposed city dock. The first unit of the structure is to be 300 x 80 feet in size, and three stories high. The material is not specified. The first floor will be for the handling of freight; the second for passenger service, and the third for a public market, or any other purpose which the city may designate. The interesting thing is Tacoma's wish to get good looks into this kind of a structure.

RAILWAYS AND CITY DEVELOPMENT

The American Institute of Architects has published in pamphlet form the papers which were read at its annual meeting last December, on the subject of the "Relations of Railways to City Development." The pamphlet, which is fully illustrated, contains not only the papers that were formally presented, but the addresses that were made at the banquet, and which touched particularly on this subject. The titles of the papers and their authors are as follows: "Railway Terminals and Their Relation to City Planning" by Frederic A. Delano, President of the Wabash Railroad. "Location and Arrangement of Freight Houses and the Handling of House Freight" by M. A. Long, Architect for the Baltimore & Ohio Railroad. "Railways and the Conservation of Natural Resources" by M. V. Richards, of the Southern Railroad. "The Terminal," by J. V. Davies, who represents the Hudson Terminal Co. "The Relation of Buildings, Retaining Walls, Bridges and Their Surroundings to City Development" by J. R. Rockart, Architect for the New York, New Haven and Hartford Railroad. "The Terminal in Buffalo" by George Cary, the Buffalo Architect whose plan it is. "Inter-Urban Stations and Trolley Traffic in City Streets" by Albert Kelsey of Philadelphia. At the dinner the speeches were by President Finley of the Southern Railroad; Senator Newlands, whom Mr. Gilbert introduced as "The Patron Saint of the Institute;" President Delano of the Wabash, and W. H. Boardman, Editor of the "Railway Age." The whole makes a very interesting and suggestive compilation.

OPPOSE TENEMENT HOUSE DEPARTMENT

The New York Society of Architects has sent a petition to the Charter Legislative Committee asking that in the new city charter of New York the tenement house and building departments be combined. The petition, which is quite long, describes the Society as "an organization made up of many of the architects doing business in the city of New York," and it declares that the suggestions presented in the petition have been submitted "to upwards of twenty-five civic bodies, such as Boards of Trade and Associations of Builders, and have been approved and endorsed by all that have acted upon

them, and that number aggregates upwards of twenty." The petition also declares that the Society is "in sincere accord with the spirit and purpose of the tenement house law," and does not desire to have any of its beneficent provisions modified or restricted. It recommends combining the two departments in order to avoid duplication of labor, loss of time, and sometimes a needless friction between the departments themselves. It expresses the opinion that the work of inspection by the building department inspectors is more thorough, and of more practical value than is that by the tenement house inspectors, owing to the fact that the former are qualified by personal experience, in some branch of the building trade, to pass upon the questions presented. Second, the petition urges that if the two departments be not combined, the law be so amended as to provide that the tenement house commissioner shall be "a practical builder, an engineer or architect, having at least ten years experience in his calling." Third, the petition asks that if the departments are to remain separate, there be added to the tenement house law a provision which will

enable the owner of a piece of property to make an appeal from a decision of the tenement house commissioner.

**GOOD WORK
FOR
ARCHITECTS**

The Philadelphia chapter of the A. I. A., has a Committee on the Preservation of Historic Monuments, which has had not only the inclination, but fortunately the opportunity, to perform a valuable service to the city and to the American public in general. There was a project afoot for the restoration of old Congress Hall in Philadelphia, and the Committee offered its services to the city without other cost than the actual expenses of the survey and the preparation of drawings. The offer was accepted, and now an appropriation has been made of sufficient size to carry out the plans and to provide proper lighting systems for Independence Hall and Independence Square. In cities with a long past, work of this kind is surely one of the most valuable forms of public service which architects can perform for the community.



THE ARCHITECTURAL RECORD

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TWENTY-
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THE RESIDENCE OF F. G. SCHMIDT, ESQ.

Photo by Julian Buckley.

Kingston, N. Y.

Albro & Lindeberg, Architects.



RECENT COUNTRY HOUSES

INTRODUCTION

For some years past it has been the policy of the Architectural Record to publish every fall a selection among the country houses which have been recently erected in different parts of the Union; and this policy has been systematically pursued, because, as we have frequently asserted, the ideals and the variety of the better American architects receive their highest and fullest expression in the country house. This assertion is becoming with the passage of the years more, rather than less, true. The number of really excellent country houses erected from Maine to California is constantly increasing; and so is the number of architects, who can usually be depended upon to impart local propriety and individual distinction to their designs. The number is, of course, still small, compared to the total number of practicing architects; but it is increasing not merely absolutely, but proportionally. It is quite within reason to expect that sometime within the next fifteen years we shall see French architectural critics making tours through this country, in

order to describe and appraise for the benefit of their fellow countrymen the better type of American country house.

The character of this work, so far as it can be generalized, has been frequently described in the Architectural Record; and it is unnecessary to repeat this description on the present occasion. It is sufficient to say that this description remains true and becomes more true. The American country house, as an architectural type, is the result of a short but perfectly normal historical development. Two apparently contradictory, but really supplementary tendencies have combined to make it what it is; and its history can best be written in the terms of a gradual improvement in the effects and in the mutual relations of these two tendencies.

Early in the eighties, two types of country house were already being built in the East, and in certain conspicuous cases they were both being built by the same architects. There was on the one hand the free, picturesque seaside villa, which was frequently too big for the

limits of its architectural type and which was not an example of thorough design, either inside or out. On the other hand, both at the seashore and in the interior a few very wealthy men were having constructed veritable palaces, regardless of expense, which were usually very formal and pretentious copies of some particular European building.

Both of these architectural types had certain merits and defects. The picturesque shingled villa was the real descendant of the sort of house which Americans had usually been building along the seashore for many years. It made the kind of dwelling which really pleased their owners, and to which their easy manners and informal social habits were adapted. But it was formless and entirely lacking in architectural quality and distinction; while it met the needs and tastes of its owners, it did not meet their æsthetic aspirations. Americans have always wanted to reproduce at home something of the mature and gracious beauty which so frequently fascinates them in old English, French and Italian houses; and as soon as they had the money to do so, they were only too eager to accept the suggestion of their architects that certain of these buildings could be transplanted to new sites in this country. There can be no doubt that in the design of these palatial mansions both architect and owner were generally seeking for real architectural style and distinction. They usually failed to get it, because the surroundings were unfavorable, because the architects were inexperienced, and because both architect and owner frequently confused style with fashion, and distinction with mere gorgeous architectural display. At their best the merits of these houses were academic and scholarly; and at their worst they became barbaric and dull, with the sevenfold dullness of indiscriminate ostentation.

We cannot pretend to trace the process whereby the formless overgrown villa took on a shape which gave it architectural propriety without making it any less appropriate for the dwelling of a plain American citizen. Neither can we trace the equally significant process

whereby the European palaces were toned down, placed in more fitting surroundings, and gradually converted into an equally, though differently, appropriate setting for the residence of a plain American citizen. Many eminent architects had a hand in the development which was rendered possible only by the increasing authority which they were enabled to exercise over their clients. But back of it all was also the palpable improvement which has been taking place in the taste of the average well-to-do American. He began more and more to recognize the difference between real simplicity and vivacity of architectural effect and the various substitutes for these qualities which had been passed off on him; and he began, consequently, to exercise more discrimination in selecting architects who were capable of giving him a house of some excellence of design.

The two tendencies which were present at the birth of the modern American country house are still prevalent. There are certain architects who usually design in a somewhat formal manner; and there are certain others who still prefer the so-called free residential styles. But usually the dwellings which belong to the former class are neither pretentious or rigid in their formality; and in the dwellings which belong to the latter class the "freedom" is not made an excuse for mere lawlessness and carelessness of design. The reader will find illustrated in the following pages many examples which belong to each class; and in the great majority of cases these houses constitute impressive illustrations of the truth of the foregoing statements. They afford indisputable evidence that an increased number of American architects have not lost their individualities by reason of the thorough school training to which they have been subjected. Many of them are gradually building up a really individual style—or, to put it more exactly, an individual method of design which, nevertheless, bears a sympathetic relation to the established historical domestic styles.

In the interest of the quicker and the more assured improvement of American

domestic architecture, one cannot help regretting the lack of agreement among these better American architects in their selection of favorite historical styles. The merit of the average house would improve more rapidly in case a more consistent tradition of form were accepted by the architectural profession in this country; and in case, consequently, there was more co-operation among good designers in the working out of their joint problems. But it must be recognized that for the present our domestic architecture cannot be tied down to any single historical tradition of form. The existing diversity is founded on very general preferences for particular historical styles, not only on the part of architects themselves, but even more so on the part of their clients. There is

so little acquiescence, even among the profession, in the idea that greater uniformity is desirable that it is hopeless to argue the matter at the present time. The fact must simply be recognized that there are many different kinds of Americans, and that they do not see why any other man's preference has any better title to consideration than has their own. The point, however, on which one may insist is that an architect, whatever his real preference may be, should remain true to it and impart by such means consistency to his own work. The better American architects are coming to recognize this fact much better than they did ten years ago; and that is one reason why their work is characterized by an increasingly personal quality.



THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.

Photo by Julian Buckley.

Huntington, L. I.

Wilson Eyre, Architect.



DETAIL—THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.
Huntington, L. I.

Photo by Julian Buckley.
Wilson Eyre, Architect.



Photo by Julian Buckley.

GARDEN POOL—THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.

Huntington, L. I.

Wilson Eyre, Architect.

“ROSEMARY FARM”

The Residence of Roland R. Conklin, Esq.

WILSON EYRE, Architect

“Rosemary Farm,” the residence of Roland R. Conklin, Esq., at West Neck, near Huntington, Long Island, is a place of rare charm situated on a site beautiful in itself; treated and developed in a highly original and interesting manner. There are three hundred and fifty acres to the estate, with the different farm buildings and the house. The house stands on the highest knoll on the estate overlooking the surrounding country and waterways. It is approached through very handsome entrance gates by a winding driveway, a third of a mile long, which leads to the main entrance at the right of the formal garden.

Mr. Wilson Eyre, whose originality and individuality has expressed itself through many phases of American domestic architecture, has given us here, a

dwelling which for honesty of purpose, comfort and homelike charm can hardly be excelled in this country.

There is a strong feeling of English tradition about the house. The double gables, the overhanging bays and the grouping of the windows suggest the manor houses of England. At the same time we can see the influences inspired, perhaps by the memories of the designer's early childhood spent among the palaces and formal gardens of Italy. Added to these earlier influences and impressions we are glad to see the working out of Mr. Eyre's own conceptions of the building art of the present day.

There is evidence throughout Mr. Conklin's house that a fundamental idea of design has been followed. The study of the problem illustrates the harmony

which can only be realized when the architect has the planning of the entire work, thereby establishing a kinship between exterior and interior. Mr. Eyre is responsible for the house, its gardens and the interior details. The decorations and furniture were selected by Mr. and Mrs. Conklin and obtain for the house, to the last degree, the feeling of perfect fitness.

The lower walls are built of brick well chosen for their variety of color, laid up with wide joints; the upper walls are covered with the shingle type of tile of pleasing shades. The richly carved timbers of the loggia, porches and bays are stained a deep shade of brown giving an age to the whole building. Relieving touches here and there are given by the gray green of the shutters. The broad expanse of roof is covered with rich dark red and brown tiles, adding a delightful warmth to the color scheme. It is interesting to note the manner of laying the tiles on both side walls and roof—beginning with a rich pink shade at the lower line the tiles grade through all tones and shades of red carefully blended and ending in a deep brown at the ridge line.

The interiors throughout show great originality of conception and delicacy of treatment. We publish herewith some of the original sketches made by Mr. Eyre for the various rooms.

There are many excellent examples of the woodcarver's skill. The two standing figures on the stair newel posts, the bracket figures and the circular panels in the stair railing are of special merit. Mr. Edouard Meane executed the carving from Mr. Eyre's sketches and under his supervision.

It is especially interesting to note the manner in which various bits from old continental buildings have been embodied in the interior scheme. In the large living hall with its two-story height and stair gallery, there have been placed five, very fine, old paintings on wood, taken from an old monastery. They have been worked in at the four corners of the room and in the organ panel. Old carved wood columns mark the entrance from the dining room on to the breakfast

room or porch, and seem to justly belong to the room.

The wood work in the hall, dining room, living hall, stairway, etc., is quartered white oak stained a remarkable shade of dark greenish brown. The library and Mr. Conklin's study are finished in Cuban mahogany.

The music room is in a wing at one end of the building and is so arranged that private theatricals can be held on an elevated stage two steps higher than the room. It is a bright and cheerful room, finished in gray paint with white linings in the panels, etc.

The second story is devoted to the various bed and bath rooms with one room set aside as a sitting room. All the bedrooms open on to sleeping porches, which command fine air and wonderful views in all directions. Mr. Conklin's own room is carried up to the angle of the roof in a story and a half effect, the roof trusses being exposed.

A large grass terrace with brick walls and balustrade, and suitable embellishments in the way of a sun dial and marble seats, extends across the building on the water side. The breakfast room, living hall and study open onto this terrace. The descent to the sound is gradual and has the advantage of being thickly wooded, adding natural beauty to the fine vista below.

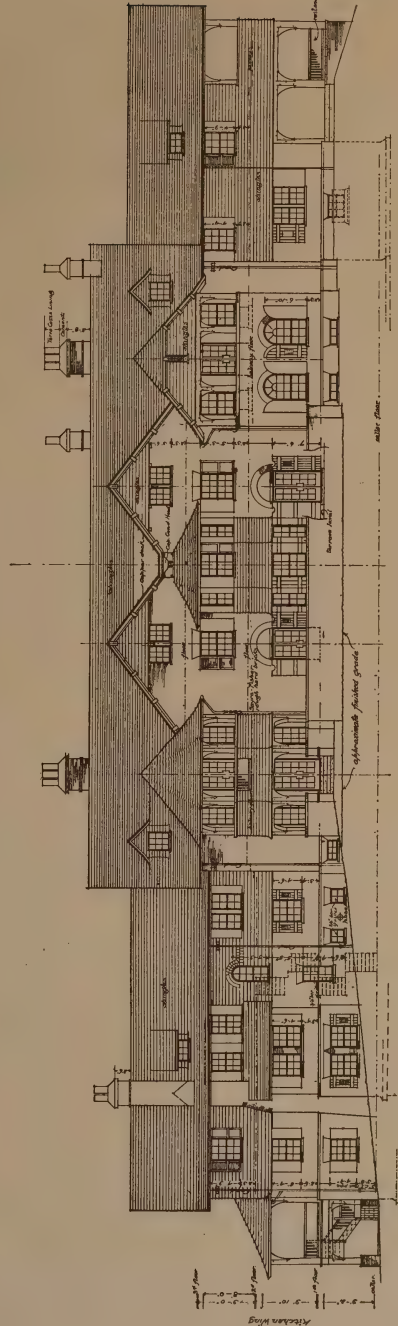
The formal gardens and rose garden located at the opposite side from the terrace is closely related to the house arrangement, with its fountain and pool set on an axis with the house.

As one looks at the house from the garden he is not hampered by any feeling of formality. The rigidity of the set lines is obviated by the unbalance of the gables and the dissimilarity of the two flanking wings. There is a quality of freedom in treating the balancing features which is typical of Mr. Eyre's art.

The house was designed to be the "home" of its occupants and we feel sure that it has fulfilled in every way all the requirements. As an architectural composition it is indeed a success, and is another proof of our rapid strides in the direction of the ideal in domestic architecture.



Garden Front.



Water Front.
Scale 1/8 inch = 1 foot.

Courtesy House
Roland R. Conklin Esq.
Huntington, Long Island
New York State.

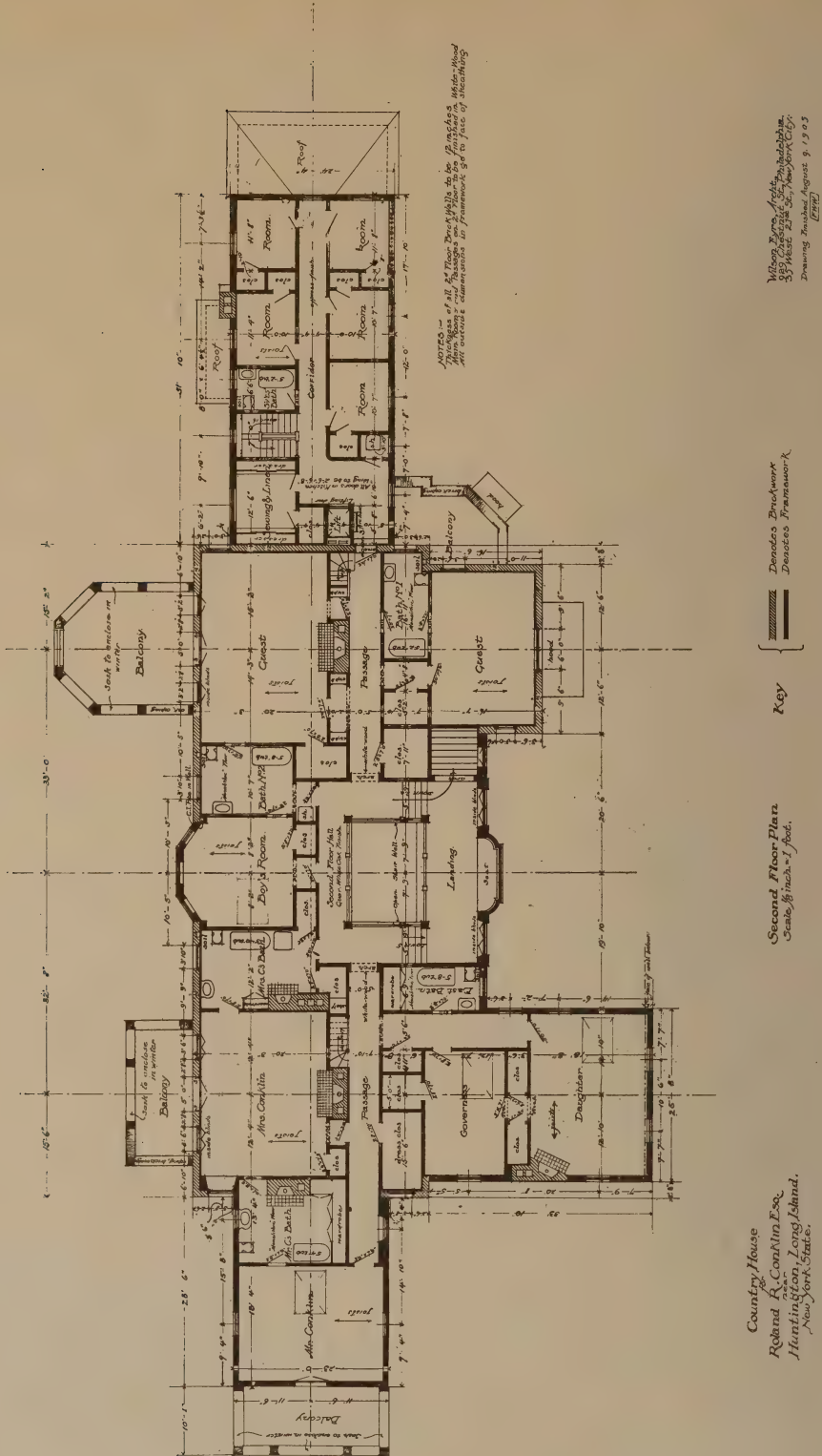
Sheet No. 76-3

Wilson Eyre, Architect
359 Broadway, New York City
Drawing finished August 9, 1905
1904.

THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.

Huntington, L. I.

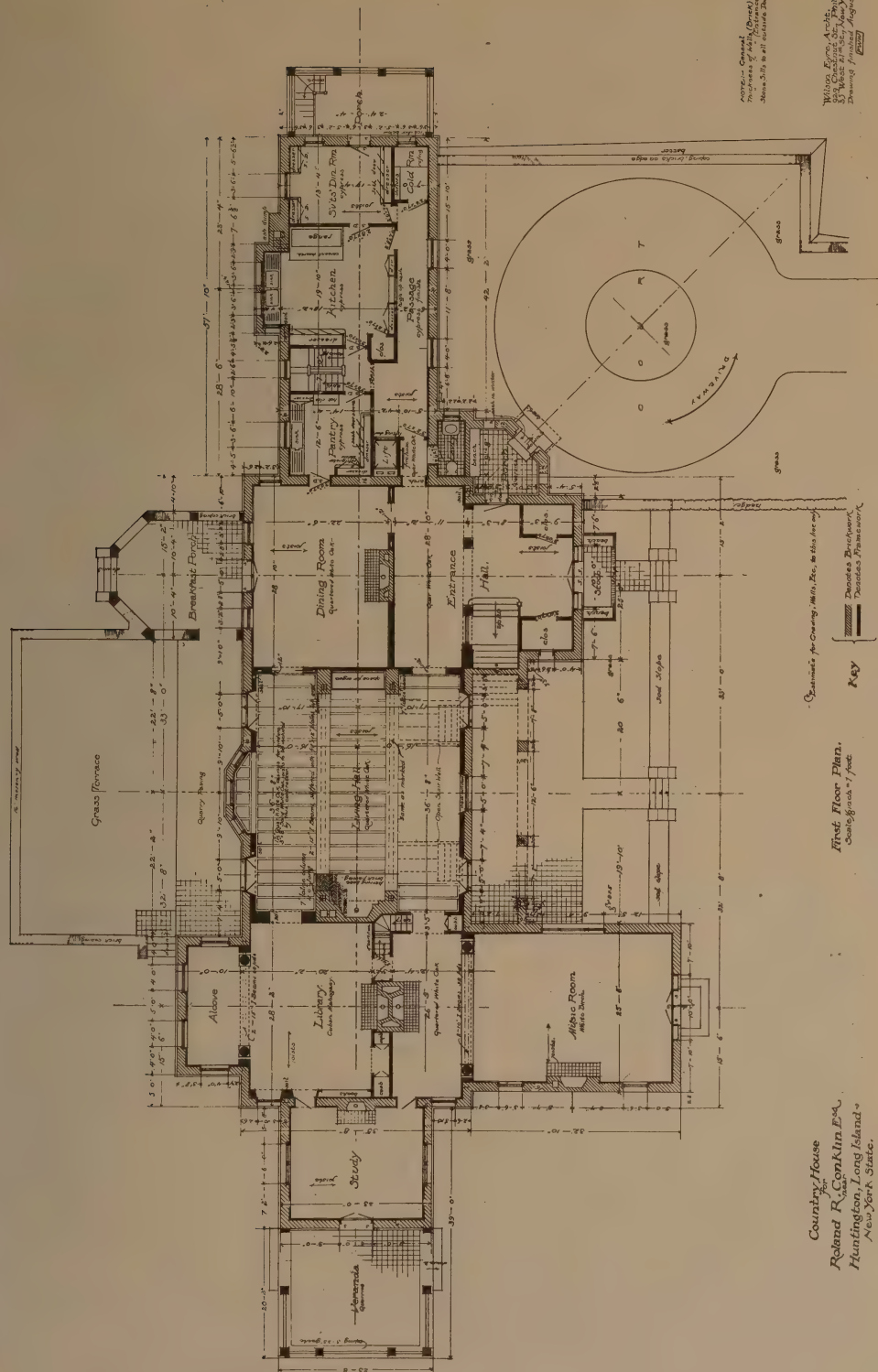
Wilson Eyre, Architect.



THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.

Wilson Eyre, Architect.

Huntington, L. I.



Huntington, L. I.

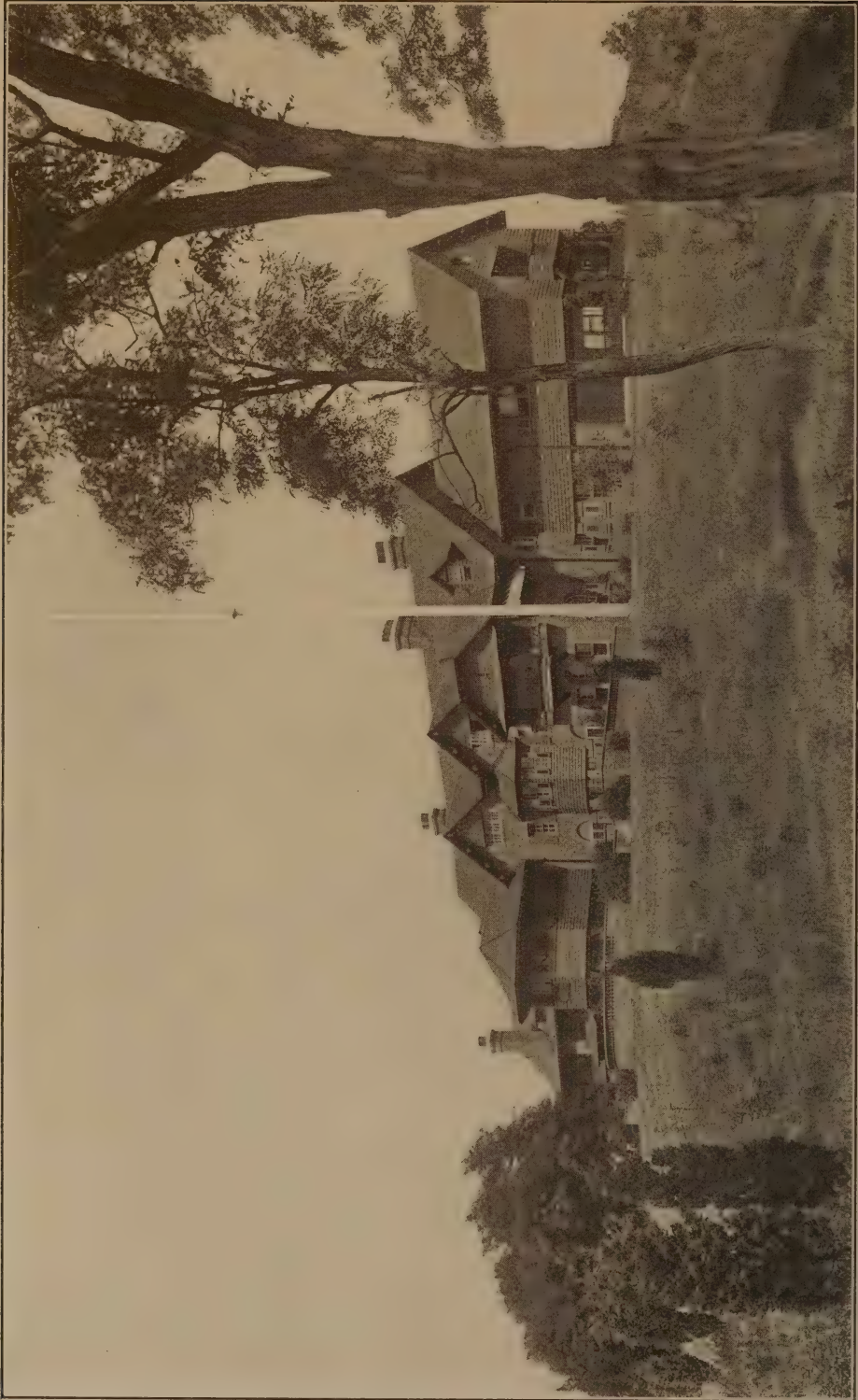


Photo by Julian Buckly.
Wilson Eyre, Architect.

WATER FRONT—THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.

Huntington, L. I.



Photo by Julian Buckley.
Wilson Eyre, Architect.

GARDEN FRONT—THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.



Photo by Jullian Buckley.

ENTRANCE DETAIL—THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.

Wilson Eyre, Architect.

Huntington, L. I.



Photo by Julian Buckley.

WEST GABLE—THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.

Huntington, L. I.

Wilson Eyre, Architect.



Photo by Julian Buckly.

ORGAN DETAIL—THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.

Huntington, L. I.

Wilson Eyre, Architect.



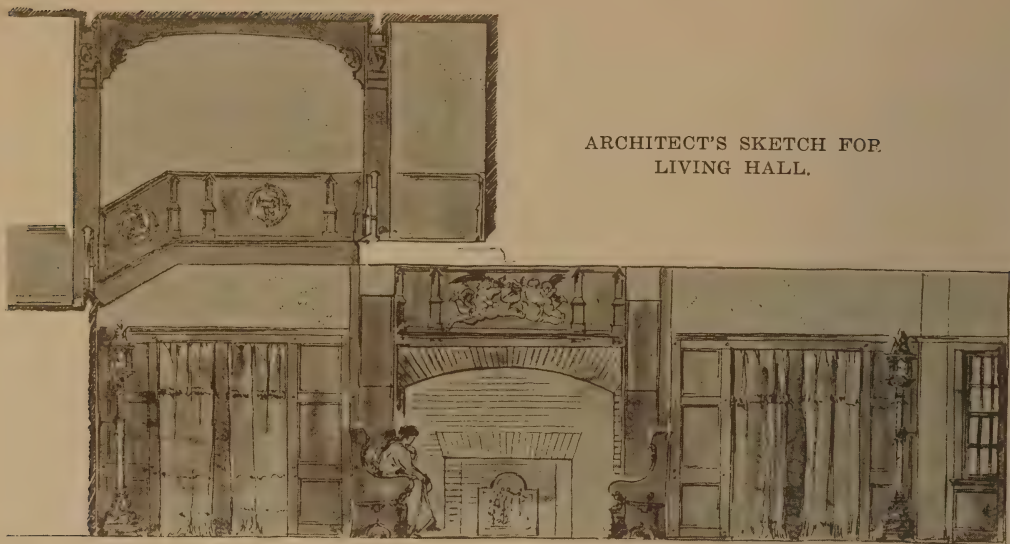
Photo by Julian Buckley.

LIVING HALL—THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.

Huntington, L. I.

Wilson Eyre, Architect.

ARCHITECT'S SKETCH FOR
LIVING HALL.



LIVING HALL—THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.
Huntington, L. I.

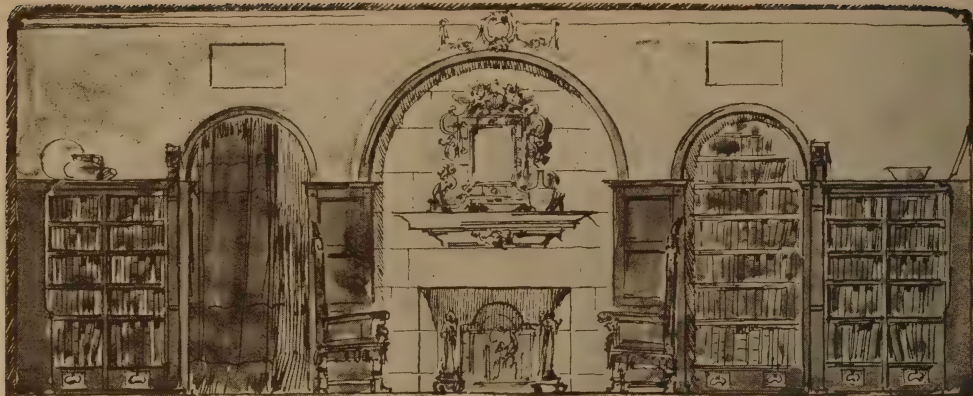
Photo by Julian Buckley.
Wilson Eyre, Architect.



ARCHITECT'S SKETCHES FOR ENTRANCE HALL
THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.

Huntington, L. I.

Wilson Eyre, Architect.

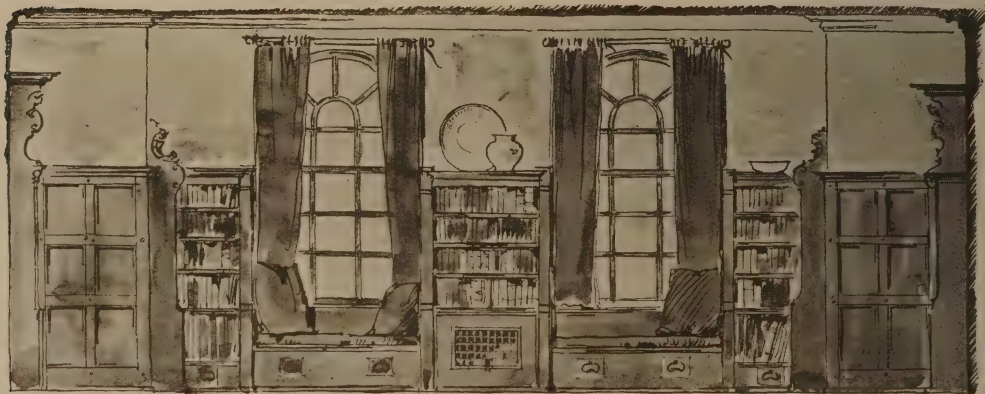


ARCHITECT'S SKETCH FOR LIBRARY ELEVATION.



LIBRARY.

Photo by Julian Buckly.



ARCHITECT'S SKETCH FOR LIBRARY ELEVATION.

THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.

Huntington, L. I.

Wilson Eyre, Architect.



Photo by Julian Buckley.
Wilson Eyre, Architect.

DINING ROOM FROM THE BREAKFAST PORCH—THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.



DINING ROOM MANTEL—THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.
Huntington, L. I.

Photo by Julian Buckley.
Wilson Eyre, Architect.



DETAIL OF ENTRANCE HALL—THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.
Huntington, L. I.

Photo by Julian Buckley.

Wilson Eyre, Architect.



TERRACE DETAIL—THE HOUSE OF L. M. STUMER, ESQ.
 Homewood, Ill. Nimmons & Fellows, Architects.



Homewood, Ill.

THE HOUSE OF L. M. STUMER, ESQ.

Nimmons & Fellows, Architects.

A SINGLE-STORIED HOUSE

The Dwelling of L. M. Stumer, Esq.

NIMMONS & FELLOWS, Architects

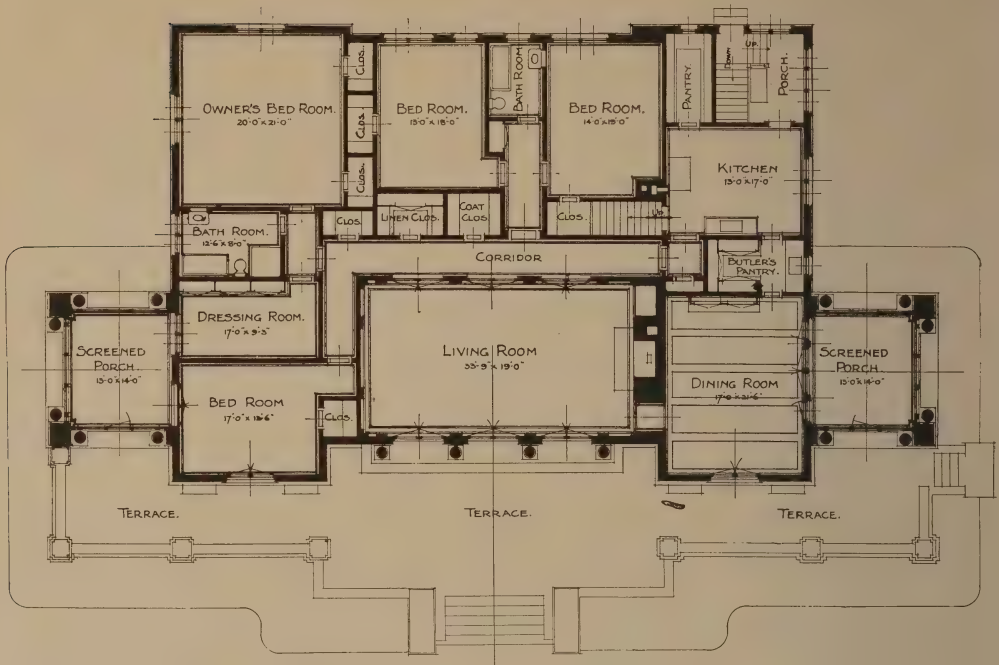
The Architectural Record takes pleasure in presenting to its readers the house of Mr. L. M. Stumer, at Homewood, Ill., of which Messrs. Nimmons & Fellows are the architects. This dwelling is almost unique in the United States. It certainly stands alone, so far as the Middle West is concerned; and the architects are to be congratulated in finding a client who would permit them to make the interesting experiment of a house, only one story high and formal in design. In California one-story wooden bungalows are, of course, frequently built; but in the East and the Middle West it is usually very difficult to work out an economical plan for such a building. The large area covered by the structure necessitates a great deal of cellar and foundation work; and the same condition makes such a building difficult and expensive to heat. It naturally follows that in the great majority of cases an architect is required to supply the largest possible number of rooms over a given foundation area.

In the present instance, however, they have had the opportunity of constructing a long, low building, entirely symmetrical in design, which covers a maximum instead of a minimum of space; and they have worked out the problem with ingenuity and success. They have taken advantage of the lay of the land to place the house upon a double terrace, which raises the building sufficiently from the level of the surrounding land to give it scale. The living and dining rooms open out upon the terrace, which is paved and enclosed by a well-designed parapet. At one end is a covered porch, which looks over a swimming pool and pavilion. At the other is a bedroom. The modeling of the façade has been done with a firm, a bold and yet a discreet hand. There is no more detail than there would be on a formal building, wholly institutional in character, and yet by the use of a few simple devices the house looks like a dwelling. So far from being stiff or repellant in its formality, it unmistakably makes upon the observer an ingrati-

ating and inviting impression. There is a feeling that the building is a home.

The rear has also been very well managed. By avoiding the situation of the whole of the house on the terrace, the architect has obtained in the rear not only outlets for the cellar, but over the kitchen an extra story which in its effect upon the front of the building merely adds an interesting accent to the skyline. The service end of the house has also been kept rigorously plain and simple. As soon as the trees which have been planted have a chance to grow it will

look very well from the bathing pavilion. The whole place needs more enclosure and more planting than it has yet received. Its character is so entirely different from that of the neighboring places that it needs to be shut off very definitely from them; but the desirability of such a completion of the existing design is so obvious that it will doubtless come in time. When it does come, Mr. Stumer will have a novel and a delightful country place, and one whose novelty has not made it look either bizarre or affected.



MAIN FLOOR PLAN.

THE HOUSE OF L. M. STUMER, ESQ.

Homewood, Ill.

Nimmons & Fellows, Architects.



General View.



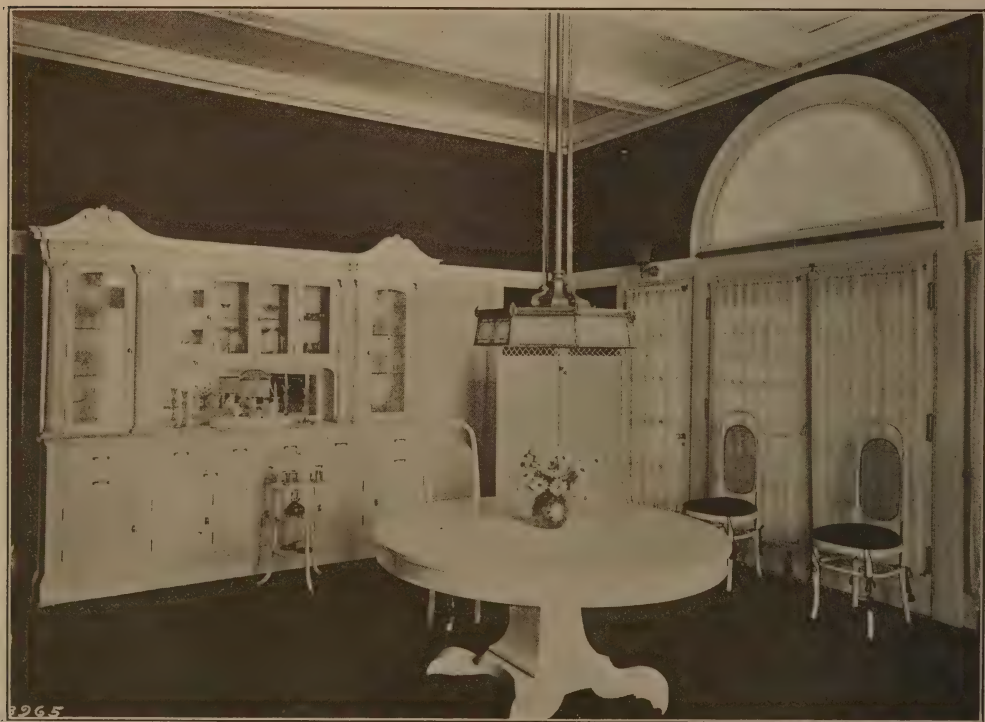
Detail of Front Elevation.
THE HOUSE OF L. M. STUMER, ESQ.

Homewood, Ill

Nimmons & Fellows, Architects.



Living Room.

Dining Room.
THE HOUSE OF L. M. STUMER, ESQ.



Owner's Bed Room.

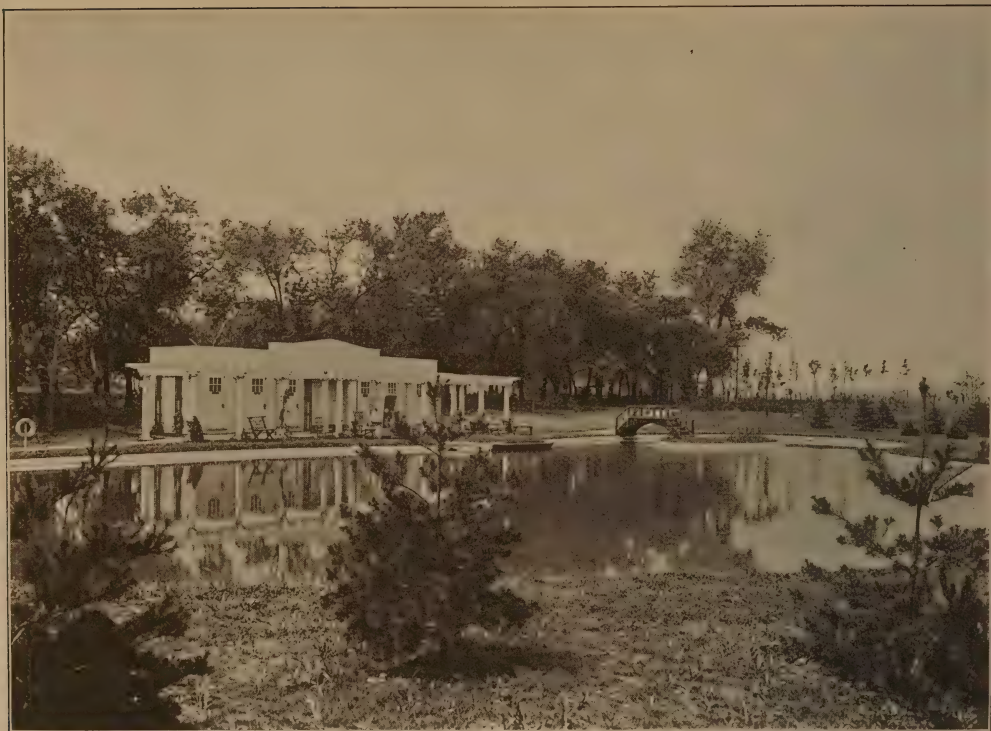


Bed Room.

THE HOUSE OF L. M. STUMER, ESQ.

Homewood, Ill.

Nimmons & Fellows, Architects.



Bath House and Swimming Pool.



House from the Swimming Pool.
THE HOUSE OF L. M. STUMER, ESQ.

TWO HOUSES BY ALBRO & LINDEBERG

The Residence of F. G. Schmidt, Esq.

and

The Residence of Carleton Macy, Esq.

Messrs. Albro & Lindeberg are one of the few firms of American architects who can be almost equally successful in working out two very different types of design; and the two houses illustrated herewith are worthy representatives of each of these types. They have made their reputation chiefly because of certain charming and original houses with thatched roofs, broken into many different planes; but this fact has not prevented them from also designing dwellings which have certain general characteristics of Italian villas, while at the same time being very different both in detail and in effect. It cannot be said that they are quite as successful in the design of the second of these types as they are of the first; but they are almost as successful and that is saying a good deal.

The dwelling of Mr. F. G. Schmidt at Kingston, New York, is a very good example of the first of these types. In composing this and other similar dwellings the architects have borrowed motives from many apparently divergent sources; but they have succeeded in making the combination entirely novel and individual in its effect. Elizabethan models have obviously furnished certain elements of the design, but their value has been wholly altered by the lowering of the building, and by the change in the slope and the character of the roof. A house like that of Mr. Schmidt has much more repose, and is much better fastened to the ground than any purely Elizabethan house could possibly be.

The whole composition is informed by a true and lively feeling for the proper relation of masses, and probably because of this thorough composition of essential elements the house, although new, already has the dignity and respectability of age. It settles down naturally into its surroundings, and twenty years from now it cannot look much better established and conformed in its location than it does to-day. A better example could hardly be found of the union of a thoroughly formal—that is a thoroughly formed—with a highly picturesque technical method.

The residence of Carleton Macy, Esq., on the other hand, is not in the least picturesque. It is an example of the formal Italian villa, whose appearance, however, has been radically altered by its adaptation to modern American conditions and uses. The extent to which the wall space has been pierced by windows necessarily deprives the building of the substantial quality, characteristic of its models; but a modern American country house must have sunlight. This particular house has evidently been planned for winter as well as summer residence—a fact which would demand both the unusual amount of window space and the enclosure of the porch. The most doubtful aspect of this design is the relation of the porch to the house. No attempt has been made to convert it into the continuation or completion of any motive in the architecture of the main building.

The illustrations follow.



ELEVATION FACING LAKE—RESIDENCE OF F. G. SCHMIDT, ESQ.

Photo by Julian Buckly.
Albro & Lindeberg, Architects.

Kingston, N. Y.

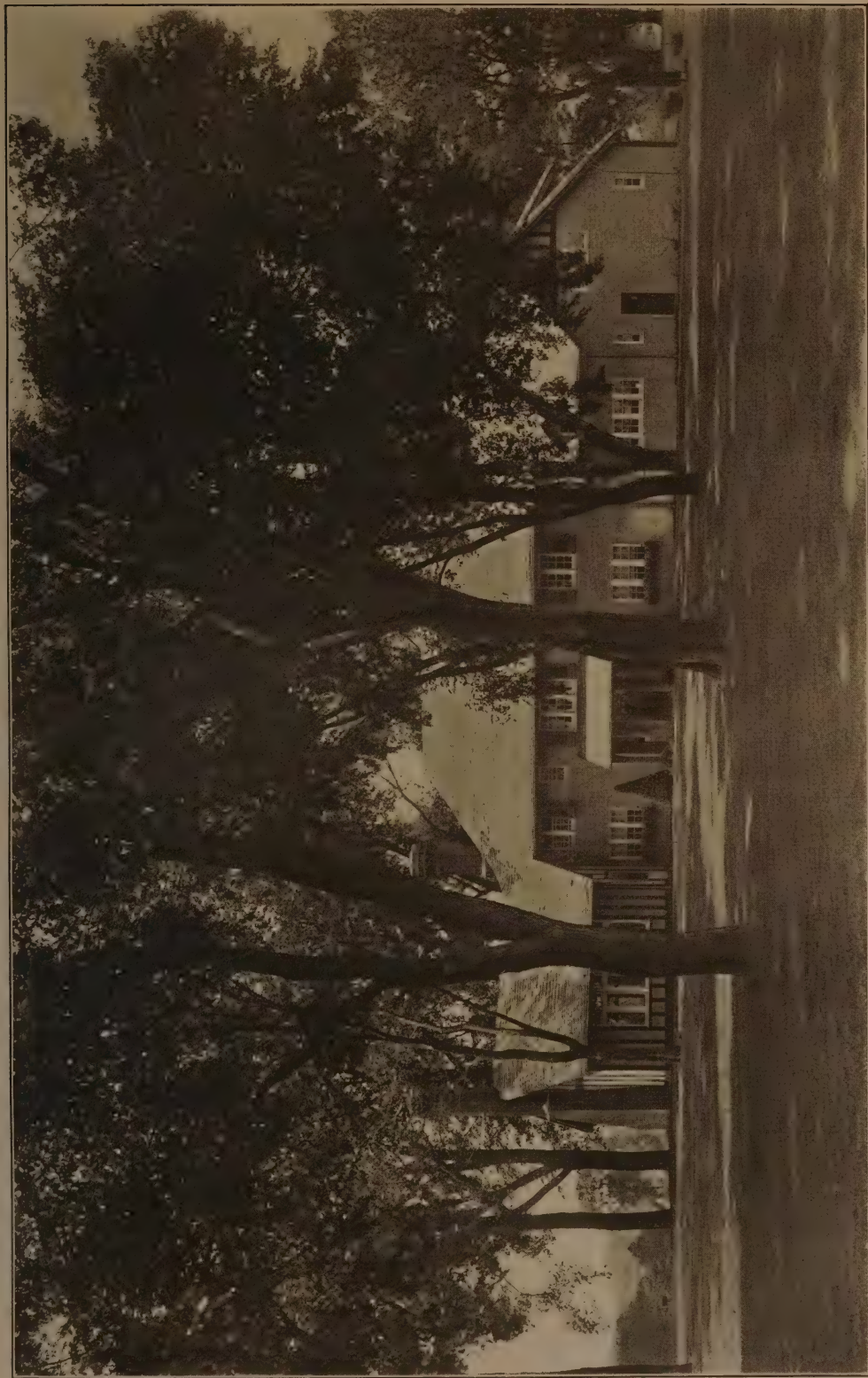
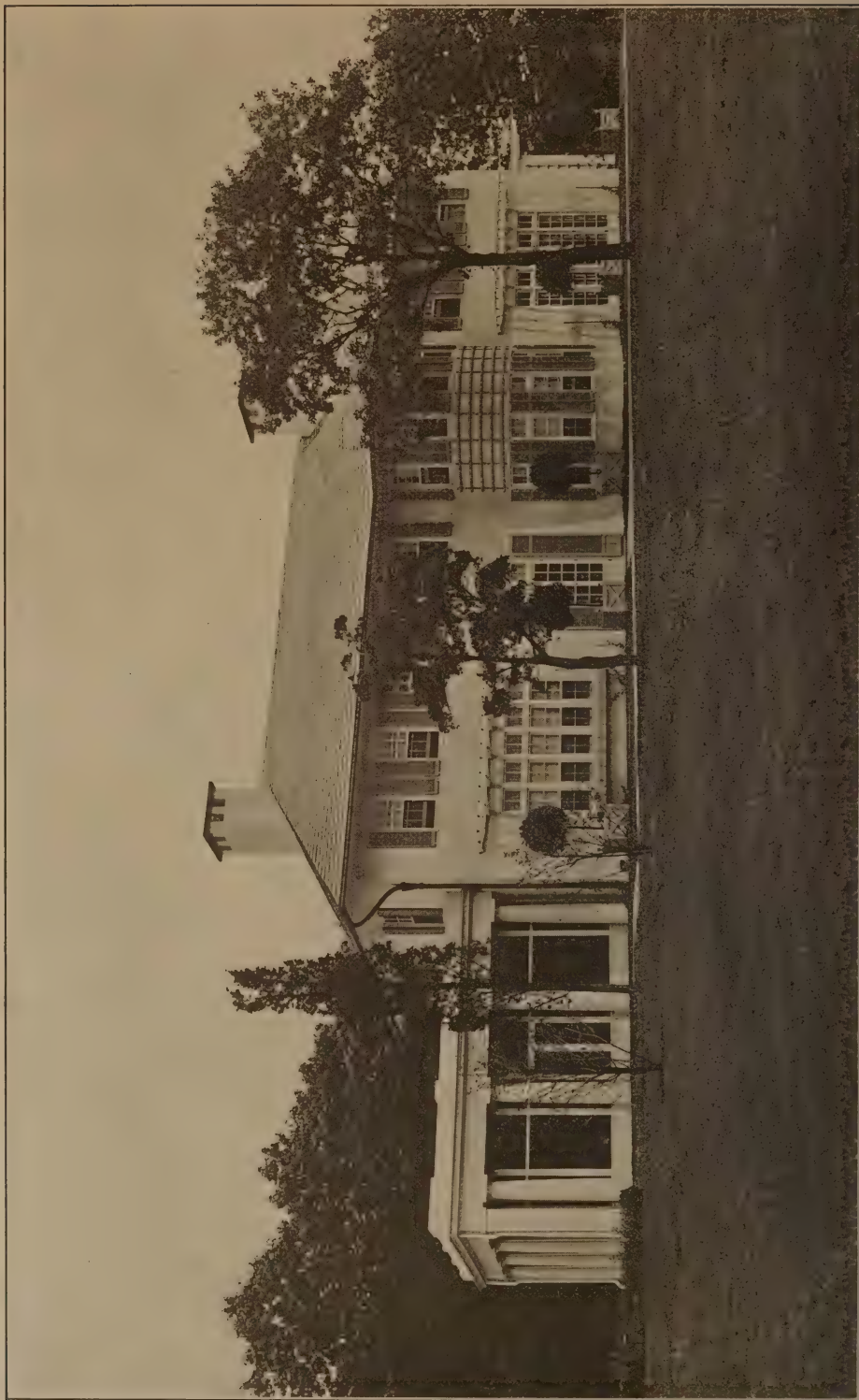


Photo by Julian Buckley.
Albro & Lindeberg, Architects

ENTRANCE FRONT—THE RESIDENCE OF F. G. SCHMIDT, ESQ.



THE RESIDENCE OF CARLETON MACY, ESQ.

Photo by Julian Buckly.
Albro & Lindeberg, Architects.

Hewlett, L. I.



ENTRANCE FRONT—THE RESIDENCE OF CARLETON MACY, ESQ.

Photo by Julian Buckley.
Albro & Lindeberg, Architects.

Hewlett, L. I.



Photo by Julian Buckley.

DETAIL—THE RESIDENCE OF CARLETON MACY, ESQ.

Hewlett, L. I.

Albro & Lindeberg, Architects.

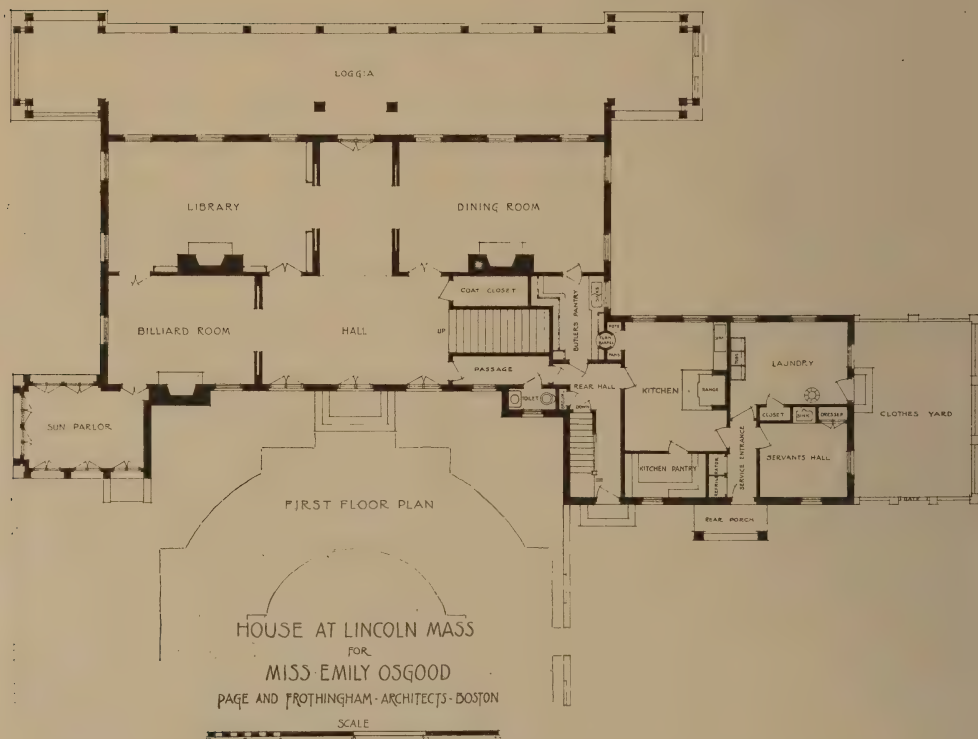
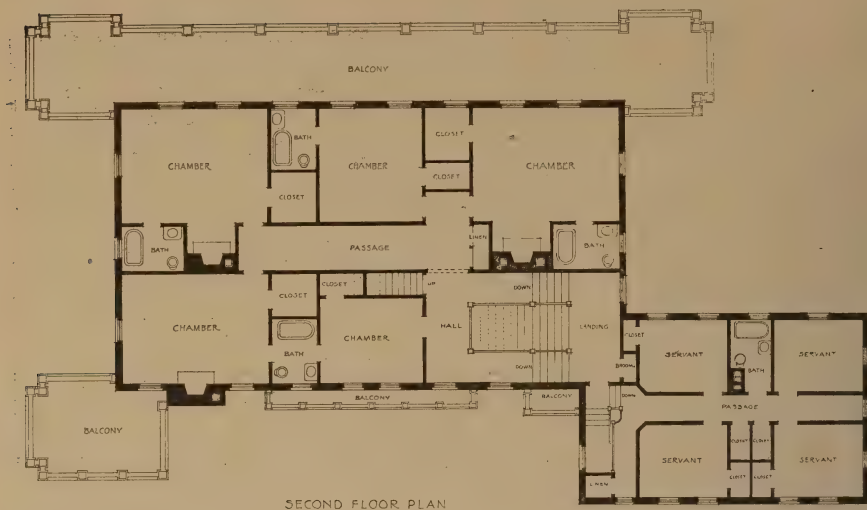


ENTRANCE DETAIL—"THE VILLA BLUE."

Photo by Julian Buckly.

Hewlett, L. I.

Albro & Lindeberg, Architects.



Lincoln, Mass.

THE OSGOOD HOUSE.

Page & Frothingham, Architects.



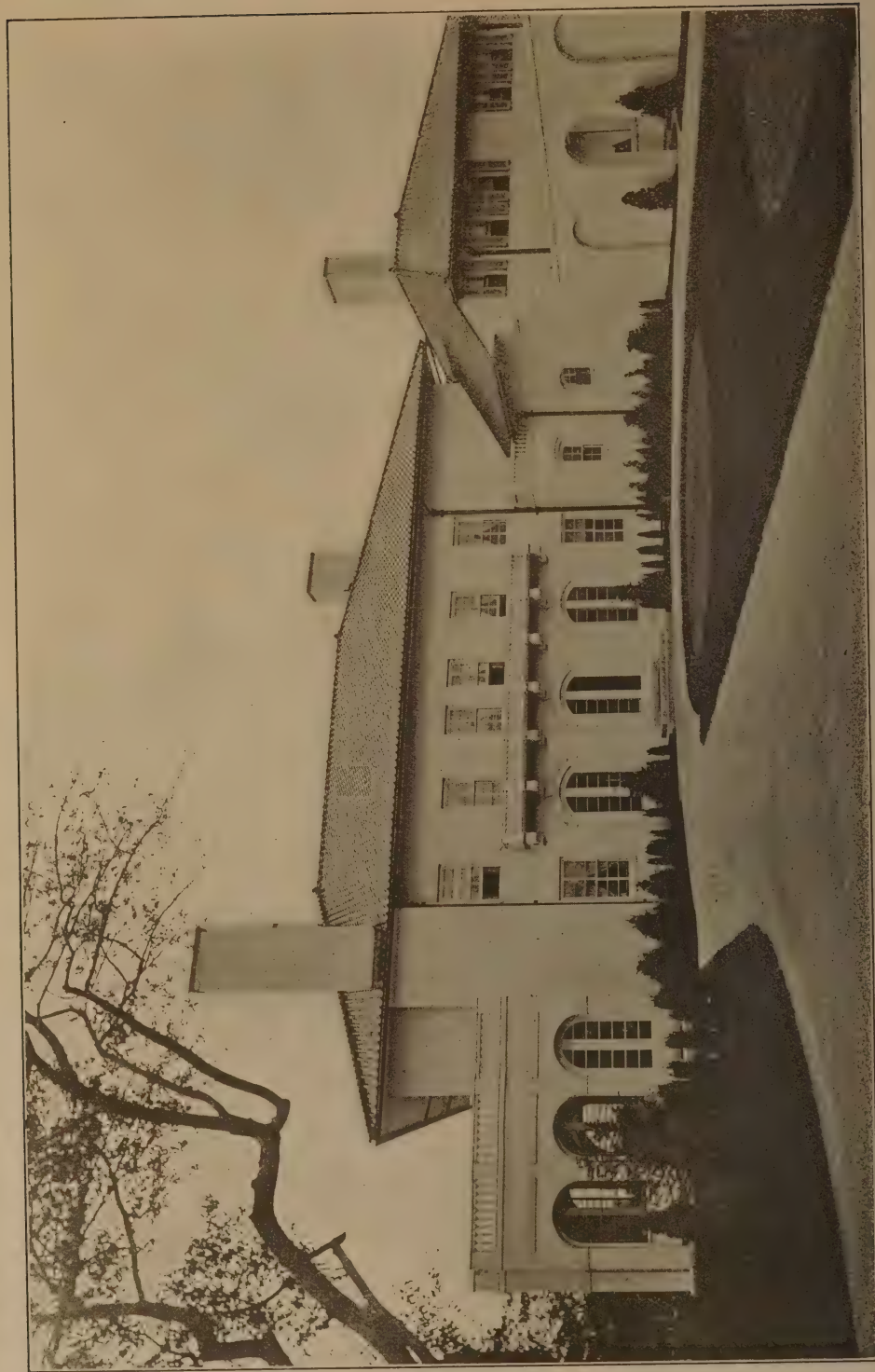
THE OSGOOD HOUSE AT LINCOLN, MASS.

PAGE & FROTHINGHAM, Architects

The Osgood house at Lincoln, Massachusetts, is characteristic of the best tendencies in the design of American country houses. Messrs. Page & Frothingham have taken a piece of land, comparatively restricted in area, and designed a small, but complete, country place upon it. In so doing they have taken advantage of the lay of the land, its best views of the surrounding landscape and the existing planting; and they have created a country place in which both consistency and effectiveness have been reached by comparatively simple means.

Certain general characteristics of the architecture of the house have evidently been borrowed from the Mission style; but it would not be easy to find a better example of the proper adaptation of that style to contemporary uses. In California the attempts to imitate the Mission buildings usually lead to deplorable results, because what the architects imitate is the archaic and rudimentary aspects of those structures. Nearly all modern Mission architecture is frivolous and affected. But in the present instance Messrs. Page & Frothingham have merely converted to a real and

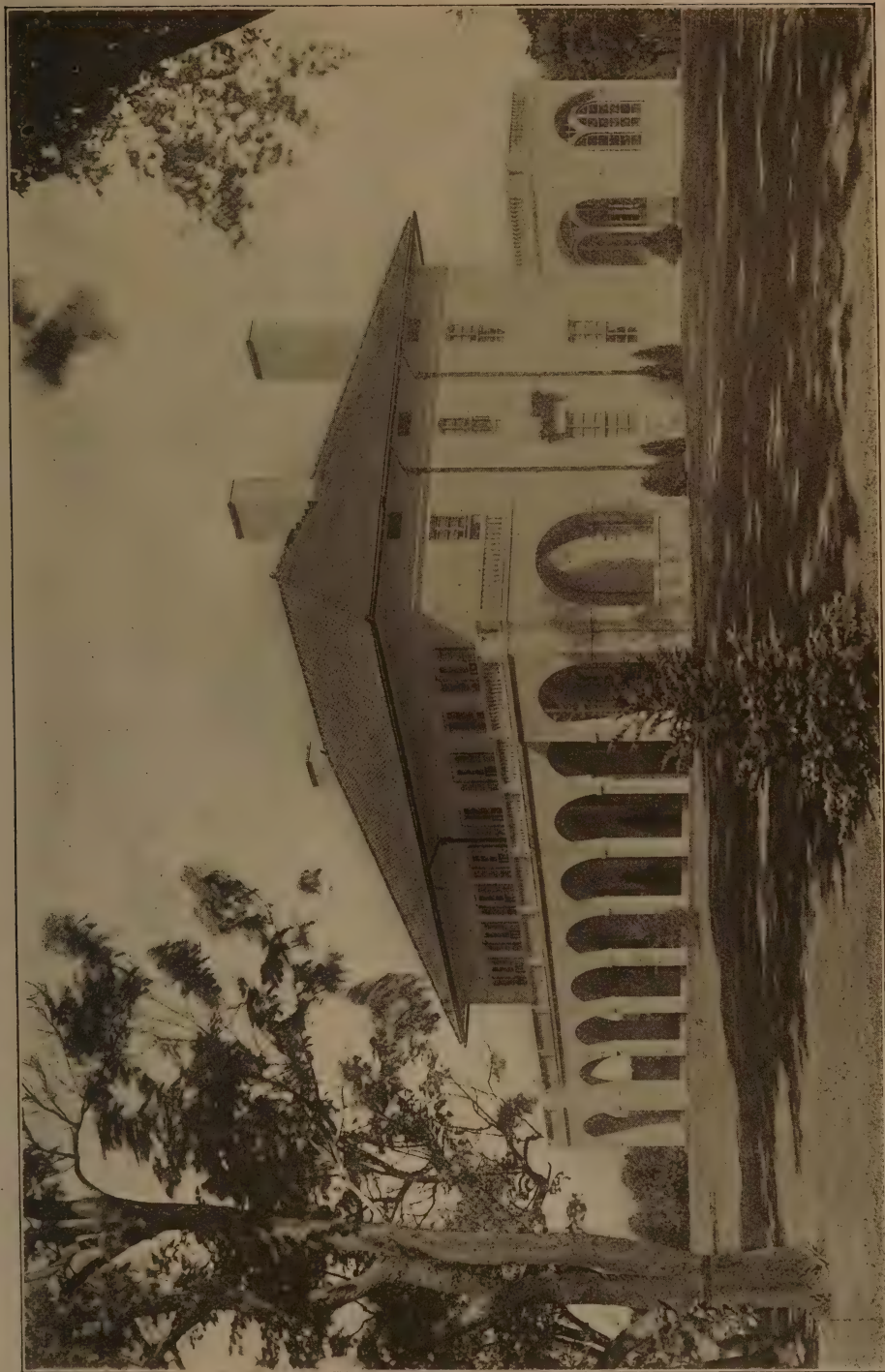
valid modern use a few of the more essential and valuable elements of the style. They have converted the arcade into a loggia running the whole of the long side of the building; and it serves this purpose admirably. Its only disadvantage might be that of depriving some of the important rooms on the ground floor of sufficient direct light. They have also adopted the red tile roof and the rigorous economy of ornamentation, characteristic of Spanish buildings. All these elements have been extremely well handled, and the result is a thoroughly modern house, and yet one pleasantly suggestive of native American associations. Messrs. Page & Frothingham have given refinement, precision and scale to the handling of a style, the originals and the ordinary imitations of which lack all of these qualities; and they have done so without perversion of that which was best in the Mission buildings. They have retained the almost ascetic simplicity of their models and as much of its positive strength as could be separated from its primitive crudity. The result is so successful that it may be hoped other architects will experiment along the same lines.



DRIVEWAY APPROACH—THE OSGOOD HOUSE.

Page & Frothingham, Architects.

Lincoln, Mass.



FRONT ELEVATION—THE OSGOOD HOUSE.

Lincoln, Mass.

Page & Frothingham, Architects.



SERVANTS' QUARTERS.



ENTRANCE DRIVEWAY—THE OSGOOD HOUSE.



The W. S. SPAULDING GARDENS
PRIDES CROSSING, MASS.

MRS. FOOTE, Rose Specialist

LITTLE & BROWNE, Architects





Prides Crossing, Mass.

THE W. S. SPAULDING GARDENS.

Little & Browne, Architects.





Prides Crossing, Mass.



THE W. S. SPAULDING GARDENS.

Little & Browne, Architects.



HOUSE OF DAVID B. SHARP, ESQ.

Berwyn, Pa.

Duhring, Okie & Ziegler, Architects.

THE SMALL COUNTRY HOUSE

A Collection of Inexpensive but Well Designed Suburban Dwellings

It is by no means easy to find many examples of thoroughly well-designed but inexpensive suburban and country houses. If among the larger houses the proportion of really meritorious buildings would be one in ten, a corresponding proportion among the smaller houses would be not more than one in a thousand. Neither is it difficult to understand why such is necessarily the case. The great majority of these houses are erected either by speculative builders or from plans which are purchased from architectural factories. The only pretence such buildings make to architectural design consists in the feeble and trivial imitation of certain conventional forms.

Even when a man who builds an inexpensive house wishes to employ a good architect, his path is by no means an easy one. Many of the better American architects refuse jobs costing less than \$25,000; and often when jobs of this class are accepted by such men they are

turned over to the subordinates in the office. The best chance which a man building an inexpensive house has of securing a really good design consists in employing a young but well-trained and talented architect; and in the great majority of cases the small but good houses come from some such source. It should be added, however, that the attempt of the ordinary house builder to find the talented youngster is also attended with difficulties. There are plenty of them, but not everybody knows who they are and not everybody is capable of recognizing the real thing when presented. From the nature of the case the young man cannot have any great reputation, and how is one to distinguish youthful talent unless it is properly labelled? Finally, even when recognized, the young architect is more embarrassed than is his older and better established brother by the preconceptions and prejudices of his clients. He rarely occupies a position of so much authority with his employers

that in the event of a difference of opinion on some essential point he can have his own and presumably better way.

There can be no doubt, however, that the number of interesting and seemly, but inexpensive dwellings, is increasing both absolutely and relatively; and the reason for this increase is that an increasing number of people of moderate means are coming to demand a dwelling with some distinction and propriety of appearance. The architectural education of the American middle class has made enormous strides during the last ten years. An increasing number of people are coming to understand that any attempt to save the fees of an architect is about the worst kind of economy that a house builder can practice; and that money spent upon a good architect brings more return in subsequent satisfaction than the same amount of money spent in any other way. At bottom it all depends upon the attitude of the client towards the architect he employs. If the client's state of mind is such that he is willing to pay the architect as much money as is necessary to turn out a well-studied plan and design, and if at the same time he has enough confidence in his architect to trust the latter's judgment in all essential matters, he always has a good chance of obtaining a dwelling of some character. He will be sure at least of getting the best out of the architect whom he has selected. At the root of the whole process of architectural improvement in this country lies the condition of personal relationship established between architect and client. The client having selected the well trained architect should give him a chance to do his best work.

Almost all the small houses the illustrations of which accompany this article have been designed, not merely by well-trained architects, but also by architects with a definite and established position in the profession. Their reputation has been made by the larger work they have done, but at the same time they are willing to accept jobs involving an expenditure of from \$8,000 to \$20,000; and, when they accept them, their established reputation has usually given a position of some authority with their

clients. The reader will notice also that a number of the houses are situated in "Parks" in the vicinity of the other large eastern cities, and this fact undoubtedly is one which frequently makes in favor of the employment of competent designers. In certain cases, development companies have spent a great deal of money in laying out these "Parks"; and they have found it necessary, in order that the effect of their excellent arrangements should not be spoiled by architectural eye-sores, to impose certain conditions on the purchasers of villa plots. In some few instances they insist either that the purchaser shall employ a certain architect, or they build the houses themselves and sell them to customers. In other instances they merely require that their architect shall approve the sketches drawn for any house erected on the property. In a community of this kind also, even where no conditions are imposed by the original proprietors, local public opinion frequently compels a newcomer to employ an architect, who has earned local reputation and whose services have proved to be acceptable to the neighborhood. Thus there are many ways in which the leaven spreads.

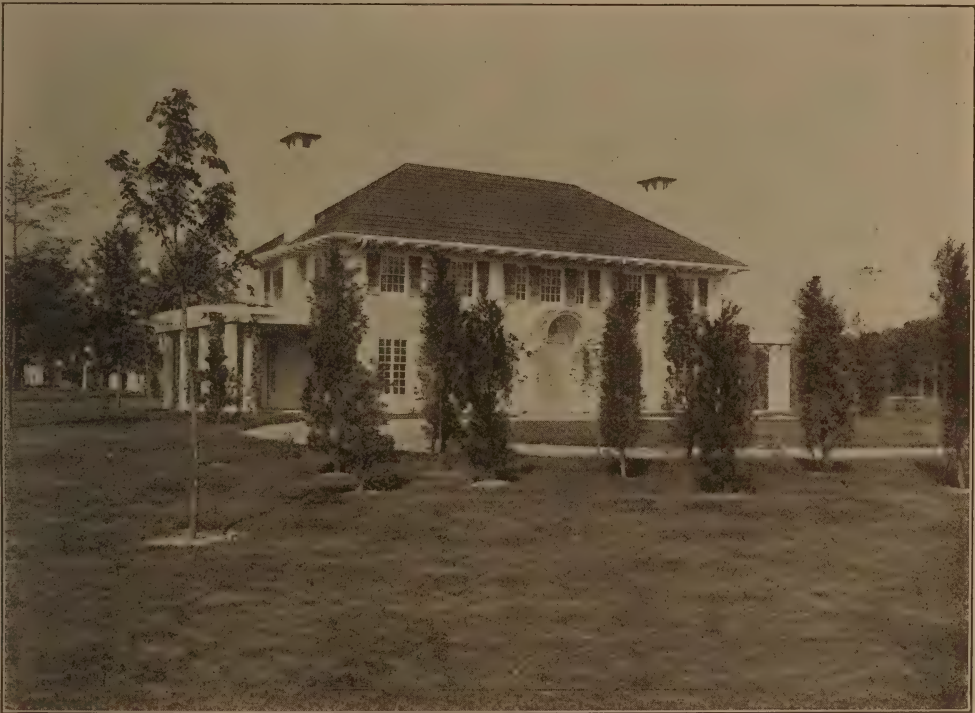
Some of the best of the houses illustrated herewith have been designed by Albro and Lindeberg. The general characteristics of the work of this firm are mentioned more in detail in connection with two more expensive dwellings, illustrated on pages (262-267) of this issue; and in this connection it is only necessary to add that the less costly houses are characterized by as much individuality and firmness of handling as the more costly ones. The farm cottage at Rhinebeck, N. Y., is a peculiarly happy example of a farmhouse treated with breadth and simplicity, the whole effect of which is obtained by the expanse, the lines, and the slope of the roof. The house called "Birch Corners" and the one at Woodmere, L. I., are almost as successful in their way as the house at Kingston, N. Y., while the residence of Mr. Russell S. Carter is a charming example of that mixture of Italian and Colonial motives, which is becoming so deservedly popular in this country.

One of the most noticeable houses in



"Birch Corners."

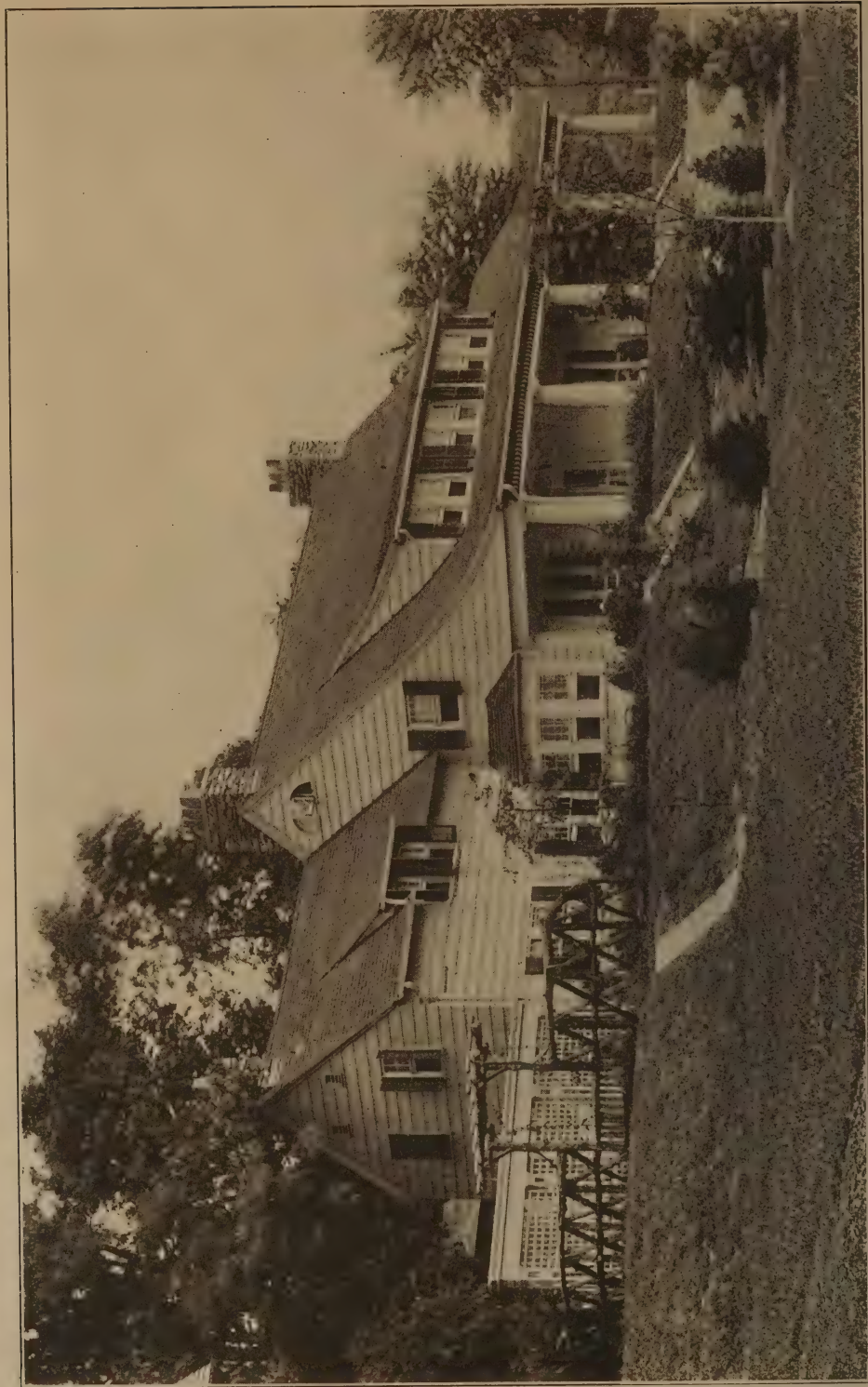
Photo by Julian Buckley.



"The Villa Blue." Residence of Russell S. Carter, Esq. Photo by Julian Buckley.
TWO HOUSES AT HEWLETT, LONG ISLAND.

Hewlett, L. I.

Albro & Lindeberg, Architects.



HOUSE OF MR. CHAS. H. RUSTON, JR.

Wm. A. Bates, Architect.

Lawrence Park, N. Y.



A HOUSE AT WOODMERE, L. I.

Photo by Julian Buckley.
Albro & Lindeberg, Architects.

Woodmere, L. I.

this whole collection is the larger of the two buildings erected at Lawrence Park, New York, from plans by William A. Bates. In this instance the success of the design is due largely to the way the building has been adapted to its site and its natural surroundings. The heavy line, made by the projection of the roof over the lower story, ties the house into the terrace on which it stands, and the large trees back of the kitchen extension

Some of these smaller houses are extremely picturesque. In this connection the residence of Mr. Wallace B. Donham at Newton Center, Mass., of which Mr. E. Q. Sylvester is the architect, deserves particular attention. The house is admirably adapted to the rough and broken character of the natural surroundings and proves how much can be done by means of the free and vigorous handling of motives, which are popular in this



HOUSE OF FRANCIS H. WURZBURG, ESQ.

Lawrence Park West, N. Y.

Wm. A. Bates, Architect.

provide the mass of foliage needed to complete the effect of the house. The row of dormer windows with which the huge stretch of roof is broken has also been very well managed. Without it there would have been too much roof (as well as too little room and light on the inside). As it is the roof is sufficiently broken without diminishing its value as the dominant feature of the design.

country and are usually commonplace in their effect. The dwelling of Mr. George H. Lowe at Wellesley, Mass., designed by A. W. Jackson, is decidedly English in its general character. The use which the architect has made of the long bold line of the gable is in this instance very effective; but such devices obviously have their dangers and might degenerate into a mannerism. The house at Merion, Pa., of which Mr. D. Knickerbocker

Boyd is the architect, is also designed with a real feeling for the possibilities and limits of the free and picturesque treatment of roof lines and surfaces.

The same architect has not been as successful with the residence at Wynnewood, Pa. In this instance he has made a free adaptation of the stone Colonial houses characteristic of the neighborhood of Philadelphia; but the variations he has made upon the type have scarce-

pierced by too many windows to look at its best; but that is a matter over which the architect usually has no control. Among the Pennsylvania houses the hip-roofed dwelling by Aymar Embury deserves careful examination. There has been more attention to detail bestowed upon this little house than is frequently granted to much more pretentious buildings. The David Bunting Sharp residence by Duhring, Okie & Ziegler is also



HOUSE OF GEORGE H. LOWE, ESQ.

Wellesley, Mass.

A. W. Jackson, Architect.

ly been an improvement. The gables over the dormers are unpleasantly conspicuous, and the heavy arch of the porch is out of keeping with balance and the reticence essential to this style. On the other hand the strictly Colonial dwelling at Germantown, Pa., designed by Charles Barton Keen is characterized by a true sense of the proprieties of the brick Colonial house. The façade is

distinguished by a pleasant simplicity of design and propriety of feeling. Many of the other dwellings illustrated herewith are just as admirable as those which have been noticed above; but the limitations of our space prevents us from mentioning them all in detail. There is scarcely a house in the whole collection that does not stand out for some particular excellence.



Tenafly, N. J.

RESIDENCE OF MR. LOUIS STAIR, JR.

Aymar Embury II, Architect.



Englewood, N. J.

RESIDENCE AT ENGLEWOOD, N. J.

Aymar Embury II, Architect.



Englewood, N. J.

RESIDENCE OF MR. EMBURY.

Aymar Embury II, Architect.



Stowe, Pa.

HOUSE OF MR. STANLEY G. FLAGG III.

Aymar Embury II, Architect.



RESIDENCE OF MR. FREDERICK GURNEY.

Woodmere, L. I.

Aymar Embury II, Architect.



RESIDENCE OF MR. CHAS. F. PARK.

Englewood, N. J.

Aymar Embury II, Architect.



RESIDENCE OF MR. J. C. BULL.

Tuckahoe, N. Y.

Aymar Embury II, Architect.



RESIDENCE OF MR. D. F. POMEROY.

Englewood, N. J.

Aymar Embury II, Architect.



Wynnewood, Pa.

HOUSE NO. 12.

D. Knickerbocker Boyd, Architect.



Wayne, Pa.

HOUSE OF W. W. HEARNE, ESQ.

D. Knickerbocker Boyd, Architect.



HOUSE AT MERION, PA.

Merion, Pa.

D. Knickerbocker Boyd, Architect.



HOUSE OF T. C. COLKET, ESQ.

Bryn Mawr, Pa.

D. Knickerbocker Boyd, Architect.



Front Elevation.



Rear Elevation.

HOUSE OF WALLACE B. DONHAM, ESQ.

Newton Center, Mass.

E. S. Sylvester, Architect.



Dining Room.



Living Room.

HOUSE OF WALLACE B. DONHAM, ESQ.

Newton Center, Mass.

E. S. Sylvester, Architect.



Rhinebeck, N. Y.

FARM COTTAGE.

Albro & Lindeberg, Architects.



Yonkers, N. Y.

HOUSE OF MR. A. GRINAGER.

W. A. Phillips, Architect.



Villa Nova, Pa.

THE JOS. Y. JEANS HOUSE.

Chas. Barton Keen, Architect.



Williamsport, Pa.

BUNGALOW OF C. LA RUE MUNSON, ESQ.

Chas. Barton Keen, Architect.



HOUSE AT GLEN RIDGE, N. J.

Glen Ridge, N. J.

Wagner & Fairchild, Architects.



FRANK C. GARMACY RESIDENCE.

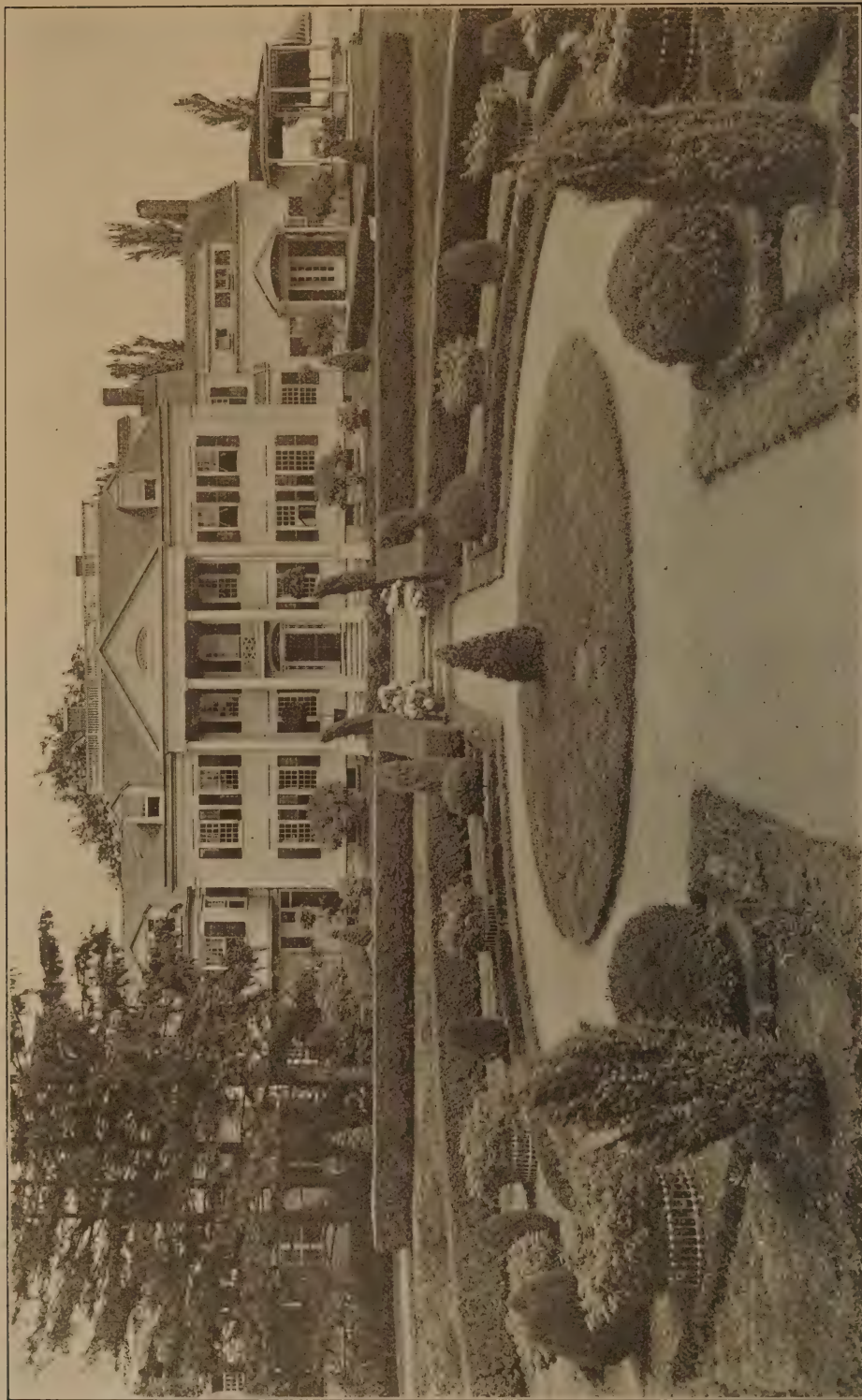
Yonkers, N. Y.

W. A. Phillips, Architect.



**PORTFOLIO *of*
COUNTRY RESIDENCES**





RESIDENCE OF WM. P. ENO, ESQ.

Photo by Floyd Baker.
Tracy, Swartwout & Litchfield, Architects.

Saugatuck, Conn.



RESIDENCE AT JENKINTOWN, PA.

Guy Lowell, Architect.

Jenkintown, Pa.



Photo by Floyd Baker.

ENTRANCE DETAIL—RESIDENCE OF MRS. EMILY T. LORILLARD.
Tuxedo Park, N. Y.

Walker & Gillette, Architects.



ENTRANCE HALL—RESIDENCE OF MRS. MARY E. SCOFIELD.

Photo by Floyd Baker.

Tuxedo Park, N. Y.

Walker & Gillette, Architects.



Japanese Room.



Entrance Hall.

Photos by Floyd Baker.

THE RESIDENCE OF MRS. MARY E. SCOFIELD.

Tuxedo Park, N. Y.

Walker & Gillette, Architects.



Dining Room.



Library.

Photos by Floyd Baker.

THE RESIDENCE OF MRS. MARY E. SCOFIELD.

Tuxedo Park, N. Y.

Walker & Gillette, Architects.



END ELEVATION—RESIDENCE OF MRS. MARY E. SCOFFIELD.

Photo by Floyd Baker.
Walker & Gillette, Architects.

Tuxedo Park, N. Y.

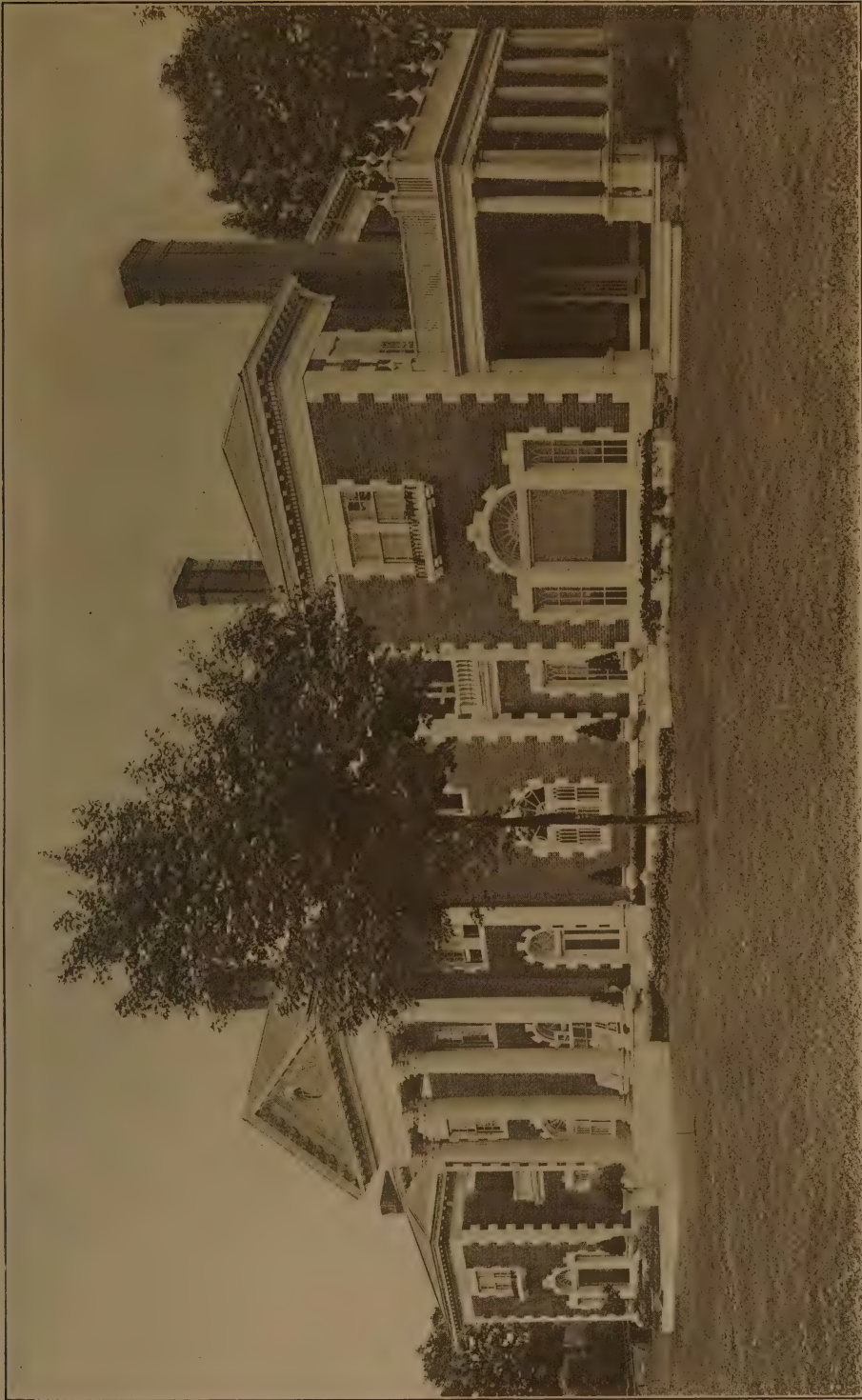
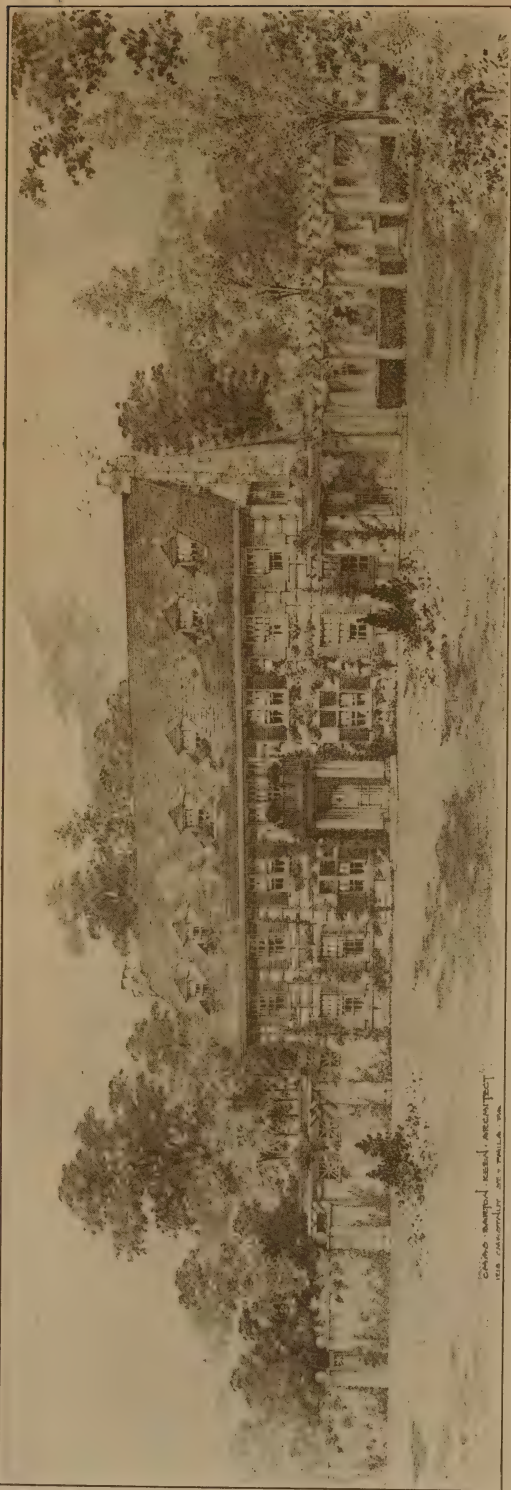


Photo by Floyd Baker.
Walker & Gillette, Architects.

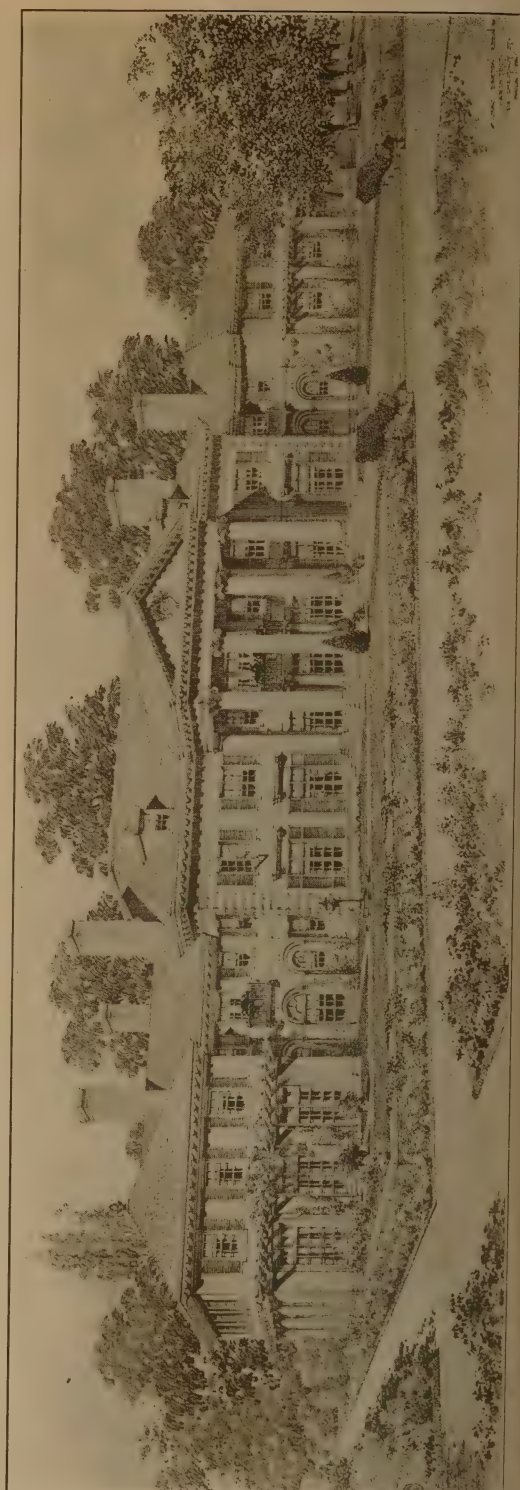
RESIDENCE OF HENRY S. REDMOND, ESQ.

Tuxedo Park, N. Y.



SKETCH FOR COUNTRY RESIDENCE.

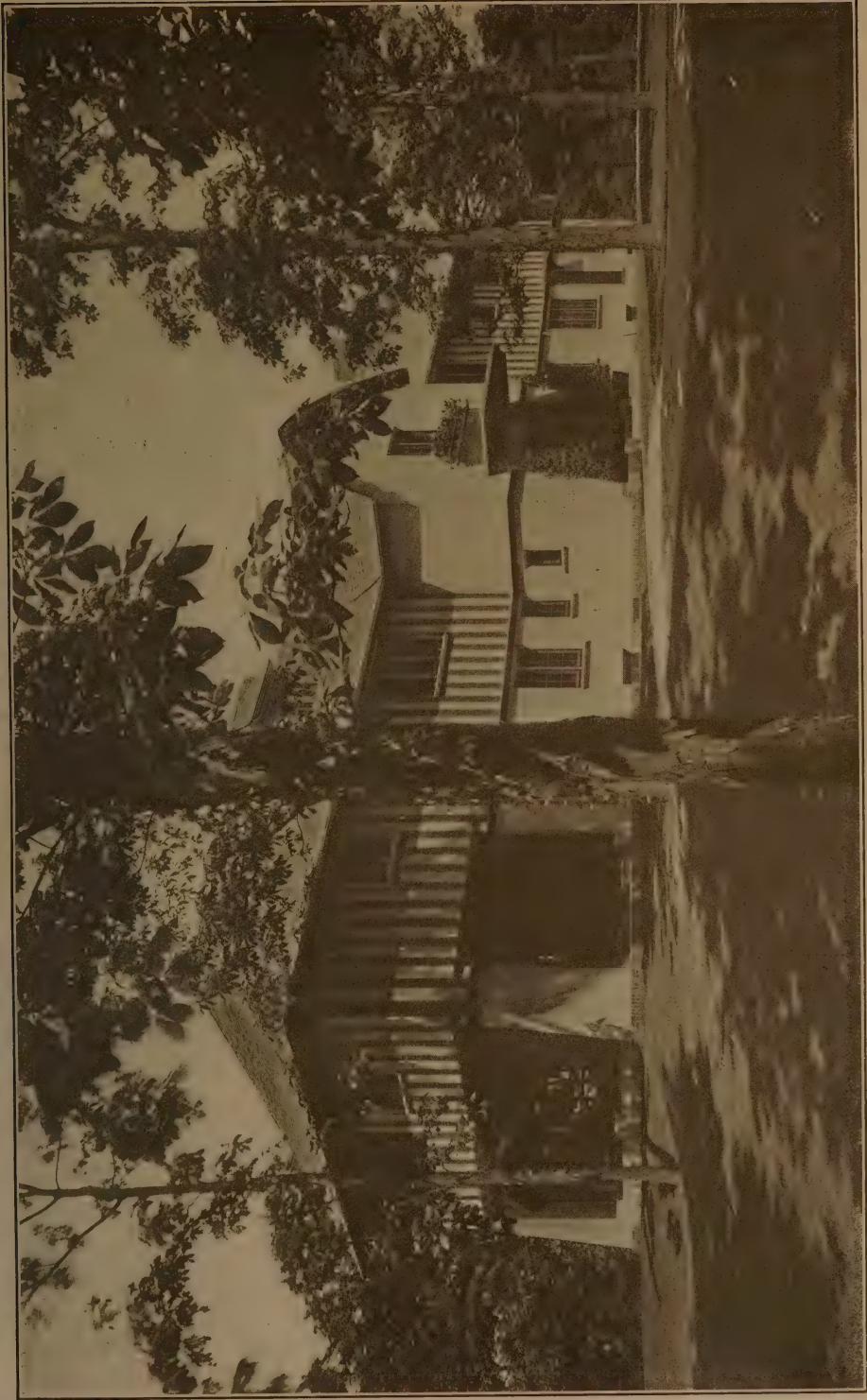
Chas. Barton Keen, Architect.



Near Devon, Pa.

SKETCH FOR C. HOWARD CLARK RESIDENCE.

Chas. Barton Keen, Architect.



RESIDENCE OF VICTOR ELTING, ESQ.

Howard Shaw, Architect.

Winnitka, Ill.



RESIDENCE OF S. B. LORD, ESQ.

Cedarhurst, L. I.

Ewing & Chappell, Architects.



RESIDENCE OF A. M. DAY, ESQ.

Lake Forest, Ill.

James Gamble Rogers, Architect.



THE F. W. ITTE AND PHILIP ITTE RESIDENCES.

Chicago, Ill.

Walter Burley Griffin, Architect.

SOME HOUSES BY WALTER BURLEY GRIFFIN

The obvious and inevitable comment upon the houses illustrated herewith and designed by Mr. Walter Burley Griffin is that they are strongly influenced by the success of Mr. Frank Lloyd Wright. All the salient characteristics of the latter's personal style are present, and they are handled with the same vigor and self-confidence which their originator exhibited. It is inevitable that such a bold and novel personal style should perpetuate itself in the persons of independent designers; and it is desirable that such should be the case. Mr. Wright's individual contribution to American domestic architecture may not have the value which its author claimed for it; and it is so very personal that its imitation is dangerous; but it is worth perpetuating, because it is the result of a sincere and intelligent attempt to make the modern American house an honest, simple and effective architectural unit.

There have been a number of imitators of Mr. Wright in Chicago; but their performances have usually indicated the perils of translating such a very individual method of design into any other terms. Whenever his followers have varied from the master, the variations have usually constituted awful examples of mere architectural perversity and

mannerism. One would not go so far as to say that Mr. Wright's personal style is unmutable; but certainly the mutations of it seem to be successful, just in proportion as they vary but little from the originals. It is characteristic of Mr. Griffin's houses that the variations are slight. In fact, the writer is quite sure that had he passed one of Mr. Griffin's houses on the street he would have been ignorant enough to attribute it to Mr. Wright; and he would have derived quite as much pleasure from the work of the follower as he would from the work of the forerunner. Mr. Griffin is both bold and discreet in his handling of his adopted forms; and it may be expected that if they have any real future ahead of them he will make a genuine personal contribution to it.

In only one instance has Mr. Griffin had an opportunity of varying the general manner of treatment prescribed by his models. In the case of the two-family house at Evanston, Ill., owned by Mrs. Mary H. Bovee, he has added a third story to the usual elements of the design; and he has handled this additional element very successfully. The front view of this building is not only strong and attractive, but it derives much of its strength from the treatment of the third story.



Living and Dining Room.

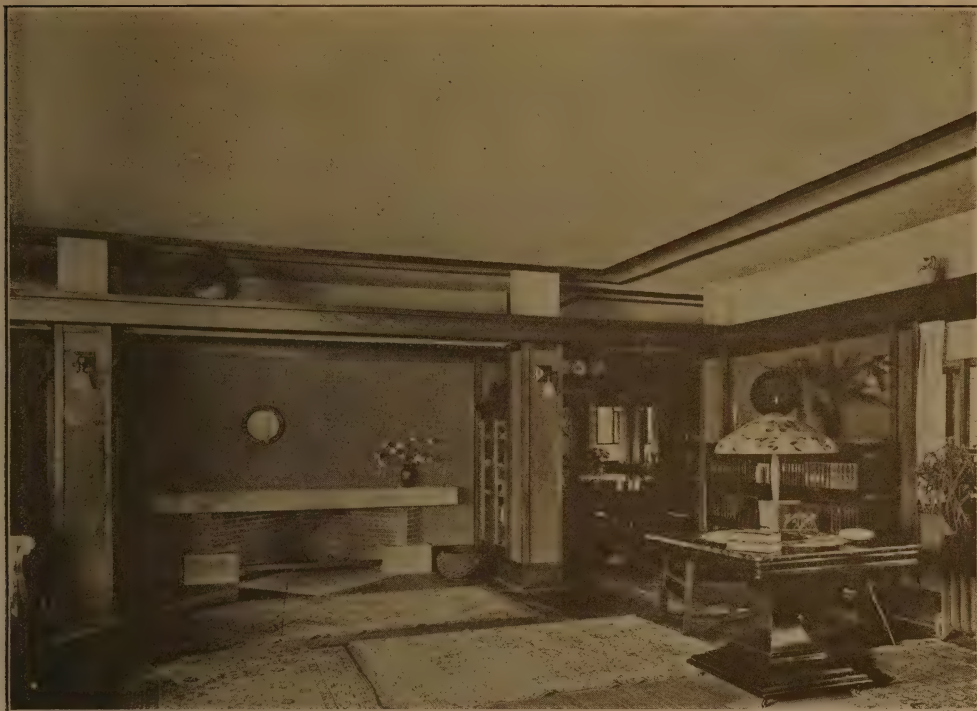


Exterior.

RESIDENCE FOR MRS. MARY H. BOVEE.

Evanston, Ill.

Walter Burley Griffin, Architect.



Living Room.



Exterior.

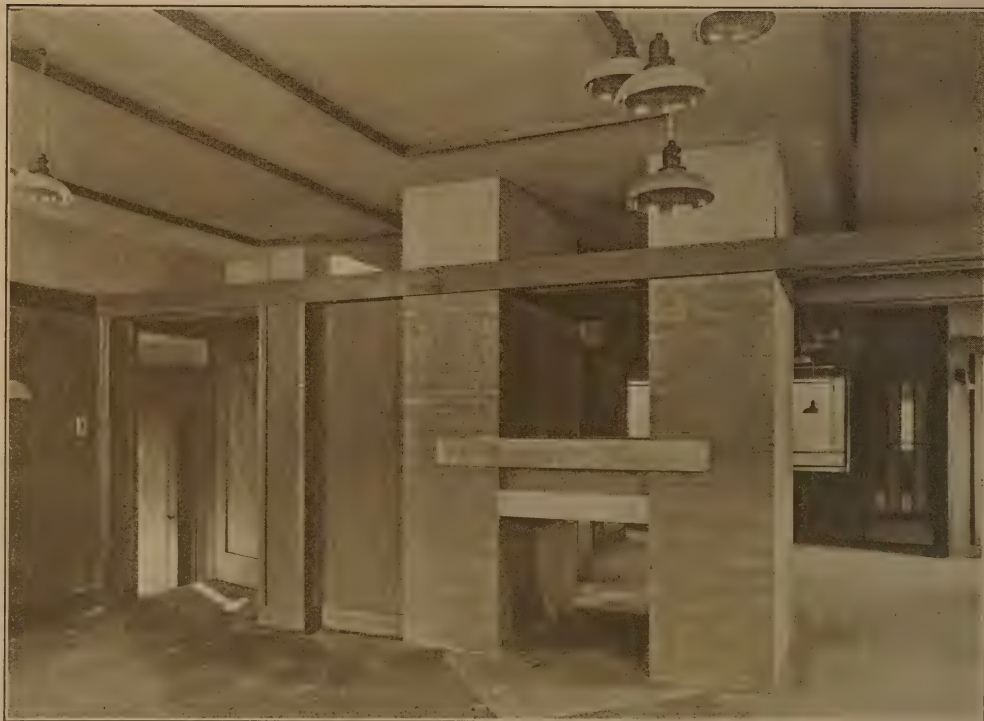
RESIDENCE OF J. B. MOULTON, ESQ.

Rogers Park, Chicago, Ill.

Walter Burley Griffin, Architect.



Exterior.

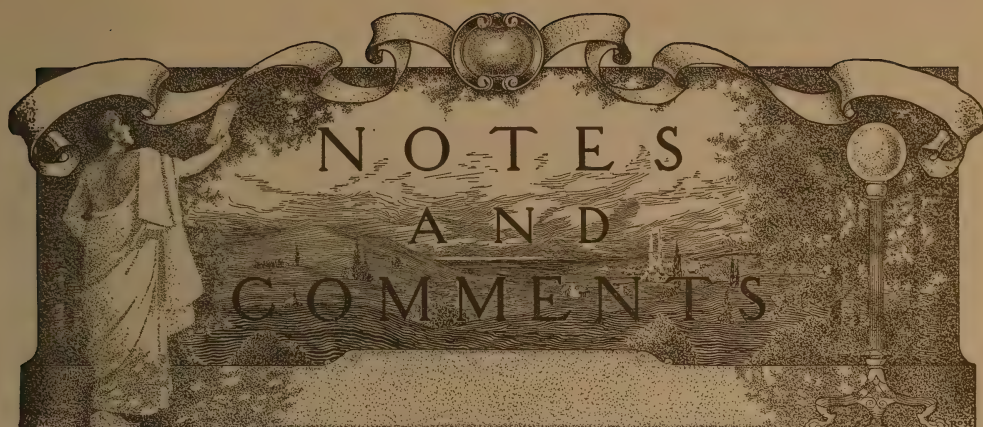


Living Room.

COTTAGE FOR W. S. ORTH, ESQ.

Kenilworth, Ill.

Walter Burley Griffin, Architect.



NOTES AND COMMENTS

TOWERS OF THE MODERN CITY

The September numbers of two of the magazines contained articles on city towers and spires. "The Towers of Boston" was the theme of Robert D. Andrews in the *International Studio*, and "American Towers" the subject discussed by Montgomery Schuyler in *Art and Progress*. Mr. Andrews, who is an architect, characterizes with unusual success the spires and towers which he selects for comment. Thus: Of the Campanile of the New Old South, he says, "A stately, graceful monument it is, rearing the slender shafts of its belfry high above the level city about it and giving identity to many a distant view." The Park street spire he describes as "that exquisite mingling of naiveté and refinement which is the despair of modern architects," and then notes that the spire of the Arlington street church, which drew its inspiration from the same sources, is more imitative, and therefore less interesting as a work of art. And of the gothic spire of the Central Church, on Berkeley street, which also is closely modelled on a familiar, though quite different, English type, he observes that "its very absence of wilfulness and imperfection distinguishes it from its originals of the mediæval time." He describes as "a noble conception" Richardson's tower of the Brattle Square Church on Commonwealth avenue, with "its frieze of sculptured figures" which crowns the tall plain shaft like the leaves of a Corinthian capital; "and he tells the

story, that many of us have heard, that Bartholdi, who modelled the figures, gave them portrait faces, so putting some of his friends—including Saint Gaudens and John LaFarge—on a pedestal indeed." But it is about the tower of Boston's Trinity that Mr. Andrews is most enthusiastic. He speaks of it as "without rival in American architecture, for its absolute unity of impression, while combining a wealth of detail and motive which baffles the memory." He adds: "I know nothing more beautiful and impressive than the view from the cloister looking up to its summit." Then he tells how the original design, shown in the competition drawings and accepted by the committee, was departed from. This is told also, and illustrated, by Mr. Schuyler, in the other article. Summing up, Mr. Andrews finds the spires and towers which he has depicted "typical of the process by which America is evolving an architecture of its own. Observe the range of time and country contributing to the architecture of this single square mile of city—London, Salisbury, Florence, Salamanca, Palermo. Why was each chosen? Surely, in accordance with the same law which impels the scientist in his search for fundamental knowledge to examine every fact presented to him and try it out experimentally. Once tried the lesson is partly learned. From the stage of investigation and experiment we shall pass on to the stage of conviction regarding what is fundamental and permanent."

It is to the latter inquiry that Mr. Schuyler addresses himself in his brief consideration of "American Towers." Noting that

skyscrapers tend to put the spires out of business as heaven pointing fingers, he observes that architects in cities are faced by a very serious problem in attempting to signalize and give what their clients will consider adequate relative dominance to a church. Mr. Schuyler's conclusion, enforced by most interesting examples and comparisons, is that "The church-tower, as a church-tower, must be distinguished from the tower of the skyscraper by being obviously monumental. And, in this connection at any rate, monumentality connotes uselessness. So it must, by its beauty, be its own excuse for being." This is the secret he points out, of the success of the Washington Monument; it is why the beautiful little tower of Madison Square Garden has nothing to fear from its mighty neighbor, the Metropolitan Life; it explains why the tower on the Judson Memorial Church is not satisfactory, architecturally considered, as a memorial, and is a reason why the tower of Boston's Trinity Church may be preferred to that of the Broadway Tabernacle.

LABOR PANELS IN A CHURCH

The age of industry, which has expressed itself so strongly in many ways, is at last placing its stamp on ecclesiastical art. This was more or less inevitable. With all the talk about labor and the church, it was not to be expected that the art of the church could hold out against expression of the dominant zeitgeist; that it is yielding is evidence, many will think, of the virility of the church. The case in point is a series of seven paintings that have been recently placed on the walls of the apse of St. Mark's church in Leicester, England. Leicester is distinctly an industrial town, and St. Mark's is located in the heart of its workingmen's district, where, through contact with the problems of its neighborhood, it has become, "without much pretense or flub-dub," says a description, "a real labor church." Of the seven panels, the two outermost symbolize labor suffering under oppression, with un-pitying Mammon in the one and unmoved Society in the other, looking on. In the center, Christ is shown as the fellow-worker of those who toil; and other pictures suggest the redemption of labor by mutual helpfulness, and the upward striving—with the glimpse of a factory in the background—of the masses of men, standing shoulder to shoulder. At first though the end pictures, with their suggestion of class set against

class, would seem a false note in an edifice dedicated to the Gospel of brotherhood; but the Gospel story gives precedent for that.

REAL ESTATE AND CIVIC CENTERS

A well organized movement which has been started in Portland, Ore., takes as its catch phrase the title, *The City Sensible*. The "North Western Architect," in furthering the movement, has had something to say recently, which has not been much said before, about Civic Centers. It called attention to the stability which such a center gives to real estate values, remarking: "A Civic Center on a wise scale means a lasting center. That also means a business center, and one that is to continue. The Civic Center, then, is an indication of stability in business and in a way settles all controversy as to whether or not the business center is to be moved 'further up or further down.' Thus a Civic Center, in addition to beautifying the section of the city chosen for such improvement, adds stability of business to that part of the city in general." This is a consideration that is likely to appeal to business men.

A UNIQUE TENEMENT

From Cleveland comes report of a novelty in tenement house construction. Plans have been drawn, approved by the Inspector of Buildings, and the money provided for the construction of a big tenement with a playground underneath. The building is to be, it is stated, 264 feet long and 76 feet wide, and will be constructed on stilts, or pillars, leaving below it an open space seven feet high. As reported, the purpose is two-fold: to give a play space for the children of the house, much more conveniently located than if it were on the roof; "and to give ventilation for six great airshafts," which are to be open at top and bottom and extend the height of the house. The building is to be fire-proof, with cement floors that can be washed with a hose. Balconies will surround the building at each floor, and each floor will also have balconies on to the light courts. Iron stairways will descend from all these balconies—ten on the outside. On each floor two rooms, it is promised, are to be reserved for emergency hospitals. This seems unnecessarily lavish, if there are to be attendants in each. But at any rate the construction is interesting.

THE WORK OF SCAPA

A leaflet recently issued by Scapa (the English Society for Checking the Abuses of Public Advertising) contains a brief and dignified statement of the objects and methods of the Society, that is in pleasant contrast with some of the ill-considered and fanatic opposition to outdoor advertising in this country. "The aim," says the leaflet, "was not to indulge a dislike to a tendency of the age, but to preserve what the age values—the great natural asset of grace in scenery. . . . It was held that the abatement of disfigurement could best be secured by bringing into fuller and combined play all the social forces which were interested in improving the taste of the people." Those who organized the Society, the leaflet continues, disclaimed "all hope of affecting at once any sweeping change, or providing instantaneous remedies for this or that manifestation of the evil. They were content to trust that they would succeed in planting a germ in law and social practice which would gradually spread." As to results, sky signs were prohibited in 1891 in London, and by the new act of 1907 the same power of prohibition can now be obtained by local authorities generally. Similarly in various local acts, restrictions can be imposed on the use of flash lights and illuminated advertisements, on the scattering of hand-bills and so on, and these may now be adopted generally. Particular spots or areas may be scheduled within which no advertising signs are to be set up which would impair the natural beauty of the view, and in certain localities, hoardings may be absolutely prohibited. It should be noted, however, that in the case of all existing advertisements there is a term of five years' grace. In addition to legislation, the society's campaign has had of course a very considerable restraining influence. The leaflet remarks, "The railway stations, it must be owned, are not places of delight. But it may be noticed that, on many lines, pains are being taken to make the display impressive rather by its harmony, and decorative effect, than by its hideousness. So, again, a comparison between a good town hoarding of to-day and one of the year 1890 would indicate a happy advance in the ideal of bill-posting." A new and excellent line of effort is indicated in the purpose to "appeal to the good will of the firms which employ out-of-door advertising to practise some forbearance in the case of villages and other places where vivid and obtrusive notices do

an injury to the surroundings quite disproportionate to the commercial advantage that could accrue from the display." It is also proposed to make a special appeal to those who are building the Garden Cities. The hope of the movement is expressed in these words: "The blind instinct of emulation and imitation has led to the use of advertising eye-sores by individuals in pursuit of custom. The same instinct in an enlightened form will lead communities to interpose a veto. As soon as one fashionable watering-place has purged itself of the pest, others will follow suit."

SELF EDUCATION FOR ARCHITECTS

An address on Self Education, which was delivered before the Boston Architectural Club by Claude Bragdon, a year and a half ago, has lately been published by him in leaflet form. Mr. Bragdon, who is a Rochester architect, is—as readers of this magazine know—so good a writer and interesting a thinker that he is able to make a prosy theme attractive. He begins by observing that in cutting the cake of human occupations the architect draws the piece which contains the gold ring. "The cake is the business and utilitarian side of life, the ring of gold is the aesthetic, the creative, side." "Think," he says, "what your work is: to reassemble materials in such a fashion that they become instinct with a beauty and eloquent with a meaning which may carry inspiration and delight to generations still unborn. Immortality haunts your threshold, even though your hand may not be strong enough to open to the heavenly visitor. Of captains of industry you are the captains; by the very nature of your calling you are not privates in the ranks, but officers of staff." The saying, "To be young, to be in love, to be in Italy," he paraphrases: to be young, to be in architecture, to be in America. His recipe for self education then is, first, to train one's self to meditate; second, to study earnestly these three things, music, the human figure, and nature, studying them to catch their spirit, and their laws of harmony. He believes that when the living human spirit "stirred into consciousness by meditation, which is the prayer; by music, which is its praise; by the contemplation of that fair form which is its temple; and by communion with nature, which is its looking glass," awakes in the architect, he will inevitably have a mastery over the "granite and iron heart of the hills" to transfuse them into beauty.

FIGURES OF BUILDING

The detailed figures covering building operations in the cities of the United States during 1909, as compiled by the government Geological Survey, contain many facts and comparisons of interest. The statistics are those of 128 cities, so that the aggregates may be said to represent practically all of the urban construction in the country. It was a great building year, both relatively and actually, the total expenditure for this purpose in the cities coming very little short of a billion dollars—\$930,520,713. It is interesting to find that Chicago led in the number of new stone structures, and also in the number of concrete; that New York led in brick; and Seattle in the number of wooden buildings. But Chicago, for all her stone and concrete, spent more for wooden buildings than did even Seattle. Reading, Pa., was the only city in the country that reported no wooden buildings. New York led in the construction of fire resisting structures, these coming to a cost of nearly a hundred and eighty-two million dollars; Chicago was next, with an expenditure for them of seventy-nine millions; Brooklyn third, at fifty-four and a half millions; and then Philadelphia, St. Louis, and San Francisco. Taking the new building as a whole, all over the country, 73.24 per cent. of the total expenditure was for fire resisting structures—an encouraging showing. While New York was first in new brick buildings and Brooklyn was second, and Philadelphia only fourth, the metropolis came next to Chicago in the number of new stone buildings, and the average cost of all the construction in New York was enormously greater than in any of the other cities. To the statistics for San Francisco there attaches of course a special interest. They speak for themselves. In the last five years the cost of the building operations there have been as follows: 1905, \$18,268,753; 1906, \$434,927,396; 1907, \$56,574,844; 1908, \$31,668,341; 1909, \$26,184,068.

TOWN PLANNING CONFERENCE

The Town Planning Conference under the auspices of the Royal Institute of British Architects, which was postponed from last spring on account of the death of the king, is to be held in London, Oct. 10th, to Oct. 15th. With the new king as Patron, with John Burns as Hon. President, with Leonard Stokes, President of the R. I. B. A., as President of the conference, and with a long list of titled and otherwise distinguished vice-presidents, the conference promises to be an affair of much distinction. The list of papers to be presented gives striking evidence of the truly international character of the gathering. The papers are to be printed in the language in which they are written, and this language may be English, French, German or Italian. All official notices during the week will be in French and English. In the preliminary program, the papers are arranged in five groups. The first have to do with Cities of the Past, the second with Cities of the Present, the third with City Development and Extension, the fourth with Cities of the Future, and the fifth with Special Subjects. Only two Americans write papers. They are C. Mulford Robinson of Rochester, who is to discuss Cities of the Present, and D. H. Burnham of Chicago, who is down for a paper on "Cities of the Future." The inaugural meeting of the Conference is to be held in the Guildhall in London, and addressed by the Right. Hon. John Burns, M.P. There is to be a banquet in the Grand Hall of the Hotel Cecil, a Town Planning Exhibition in the galleries of the Royal Academy, and an exhibition of London Maps and Plans, in the Guildhall. In the Library of the Royal Institute of British Architects there will be an exhibition of books, maps, drawings, etc., relating to Town Planning. Visits have been arranged to the various Garden Cities, and to other sights of special interest to Town Planners. Arrangements have been made for the publication of the "Transactions."

THE ARCHITECTURAL RECORD

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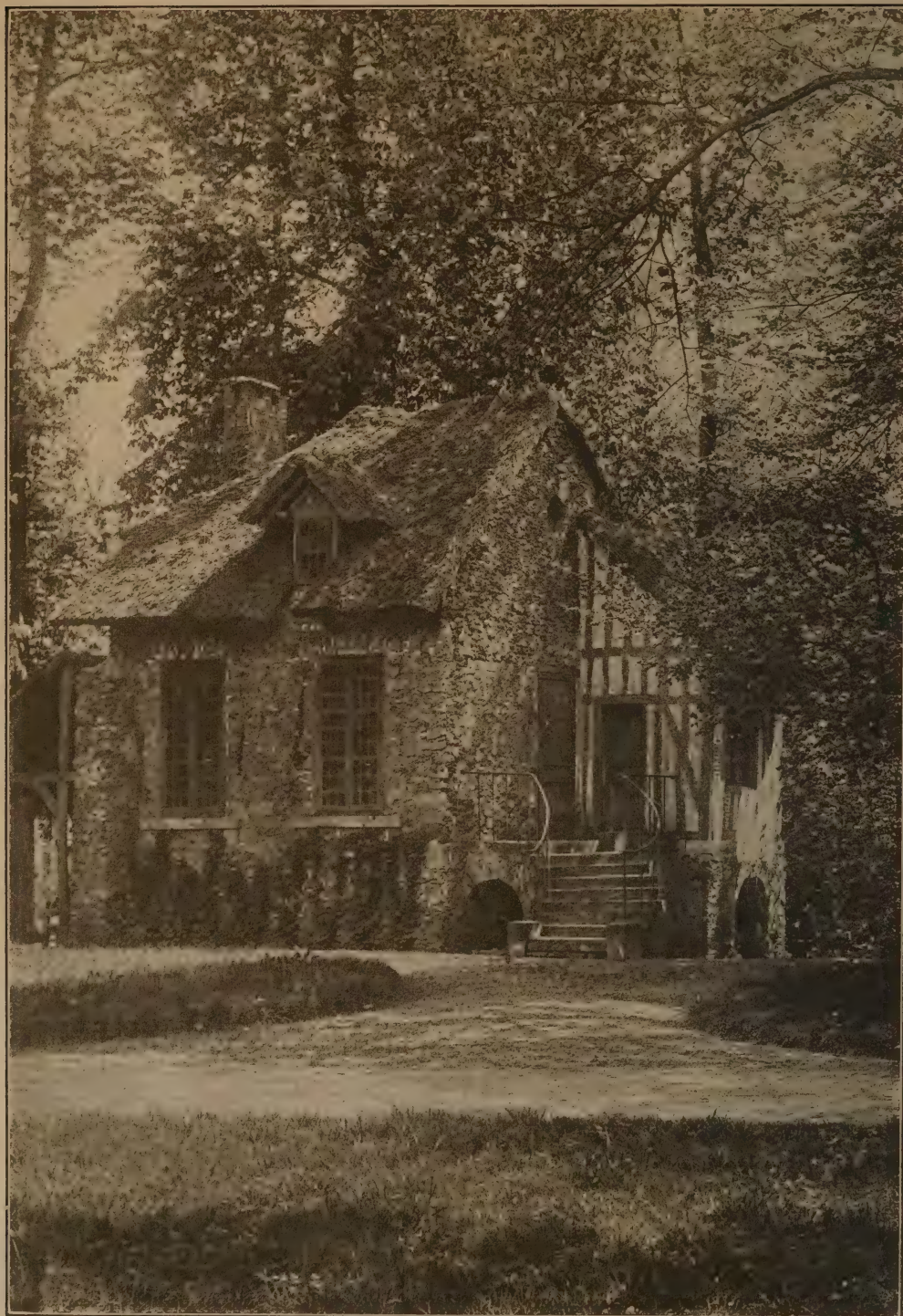
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TWENTY-
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THE
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NEW YORK

TWENTY-
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MR. LINDBERG'S SKETCH FOR GATE LODGE.

Pocantico Hills, N. Y.

Albro & Lindeberg, Architects.

A THATCHED PALACE

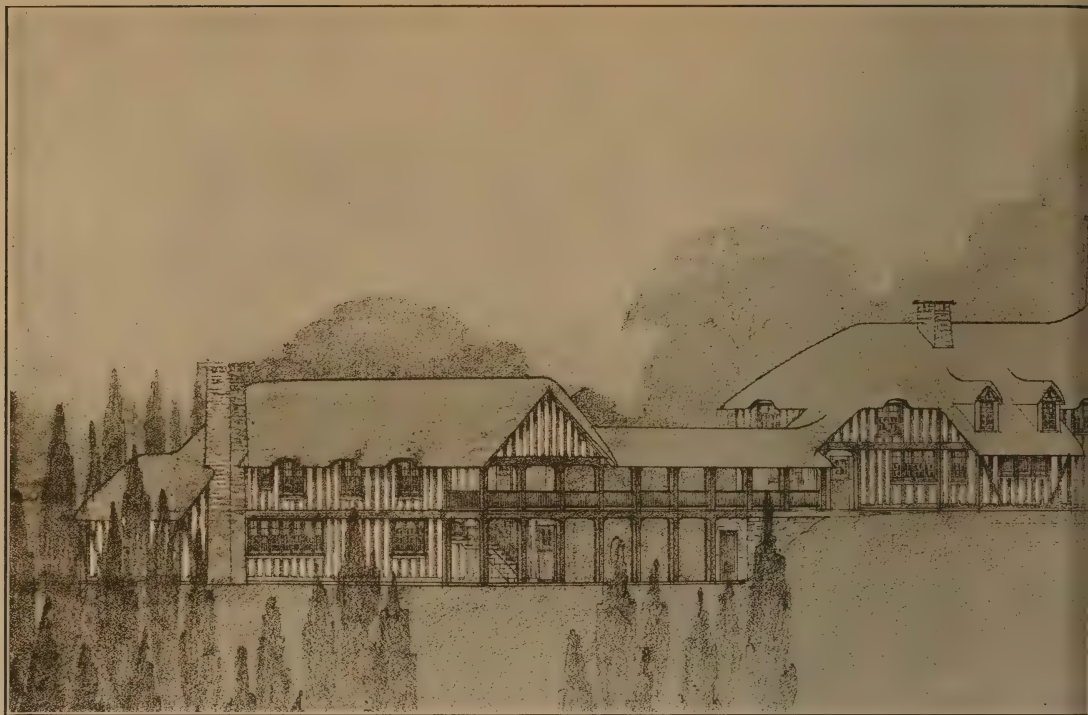
An Estate at Pocantico Hills

ALBRO & LINDBERG, Architects

There is no prettier tract of country in Westchester than the Pocantico Hills, none more pleasantly broken and undulating and opening at every turn of ridge or valley more captivating views. Certainly there is none more suitable for the purpose which the crest of the region has now been made to fulfil of a park, in the English sense, a great domain fenced around against trespass or intrusion, within which the "noble owner," as he would be in England, the "trust magnate" as he is in America, and his household and his guests may loaf and invite their souls. When these thousands of acres, be the same more or less, were reserved at Pocantico from the partition into suburban building sites to which pretty much all Westchester is coming to be devoted for "the Seats of the Mighty," it was evident that the mighty knew what they were about. Before you arrive at the Pocantico station, on the Putnam division, your attention will have been arrested by a green-gray wedge of roof "glimpsing over" the woods, and if you ask the

brakeman what that is he will respond with amazement at your ignorance, "Why, that's John D's!" The particular object of our present quest is not this central seat of the mighty but one of the outlying fiefs, two miles or so to the northward.

It is a misfortune of our traditionlessness that we have no "type" of domestic architecture, no autochthonous type but the wigwam, no type of the primitive settlements but the log cabin. The American architect has not yet investigated the artistic possibilities of the tepee. The log cabin, on the other hand, he has worked in various places with the assistance of the types of timber construction developed in northern Europe, very likely for all it is worth, but only as one of many types, which he picks up anywhere in the world, not only picks up, let us hope, but picks out, according to the hints they offer of being susceptible of acclimatization and domestication, and proceeds to acclimate and domesticate them accordingly to the best of his ability.



Pocantico Hills, N. Y.

MR. LINDBERG'S SKETCH FOR NORTH

A new type is thus a great find for the architect or mayhap for his client. Whencesoever the suggestion emanated of employing the thatched cottage as the type and model of a swell country place, to be erected regardless of expense, it was so novel and so delightfully malapropos that one can see how irresistible it was when once propounded. It carries a delicious suggestion of Marie Antoinette playing dairymaid at the Little Trianon. One can fancy a young couple who do not have to count their dollars, and who had "been thinking" of a colonial mansion with a marble portico, at once throwing that notion to the winds when the idea of a thatched cottage suggested itself or was suggested to them, and taking to the new suggestion with enthusiasm. According to Coleridge, in "The Devil's Thoughts," any "swell" cottage whatever is a contradiction in terms:

He saw a cottage with a double coach-house,
A cottage of gentility;
And the devil did grin, for his darling sin
Is pride that apes humility.

"The devil," or the poet, took a more serious view than the facts seem to warrant. Your Englishman calls a palace a cottage out of the national dislike of pretension and the national habit of calling one's own things by the least pretentious name. But your American projector of a swell place and his architect with him are always more or less historic in their "endless imitation." They are "playing at" a French chateau, an Italian palazzo or villa, or whatever the chosen type may be. What harm in playing dairymaid like Marie Antoinette or playing cottager in the English sense in which a cottager or "coter" is the occupant of the humblest form of human abode, though that is not the American sense. But there is, at any rate, no doubt about the humility of a thatched cottage. It is the very type of humbleness and always put in opposition as it was by the homeless author of "Sweet Home," to "pleasures and palaces" and "splendor":

Splendor dazzles in vain
O, give me my lowly thatched cottage again,



FRONT OF RESIDENCE—ESTATE AT POCANTICO HILLS.

Albro & Lindeberg, Architects.

So sang John Howard Payne, who, while he stayed at home, never lived in a thatched cottage and probably never saw one. The nearest thing to the shelter of a thatched cottage that a native American knows is that of a haystack. The very making of a thatched roof is a lost art in this country, and "thatcher" unknown except as a proper name. Not even the humblest American trusts himself to so precarious a shelter, hardly weatherproof, and so far from being fireproof that it is the most combustible roofing known to man. So you will readily understand that in playing at a thatched cottage meant for actual human habitation you cannot use real thatch. You can get the lines and masses, the rounded arrises of ridge and hip, and the effect of deep "pile" which make the picturesqueness of thatched roofs, by craftily curling the shingles with which, in fact, these buildings are "thatched." The picturesqueness of the real and undesirable roof is all there.

One attribute the thatched cottage must have. It must, according to the song, be "lowly." And that is hard to attain when the interior of your cabin must for your practical purposes be what is "humbly" called a "living room," but would be more intelligible by the English name of "Hall," an apartment very spacious and particularly lofty! It is the architect's part to make it look low, notwithstanding.

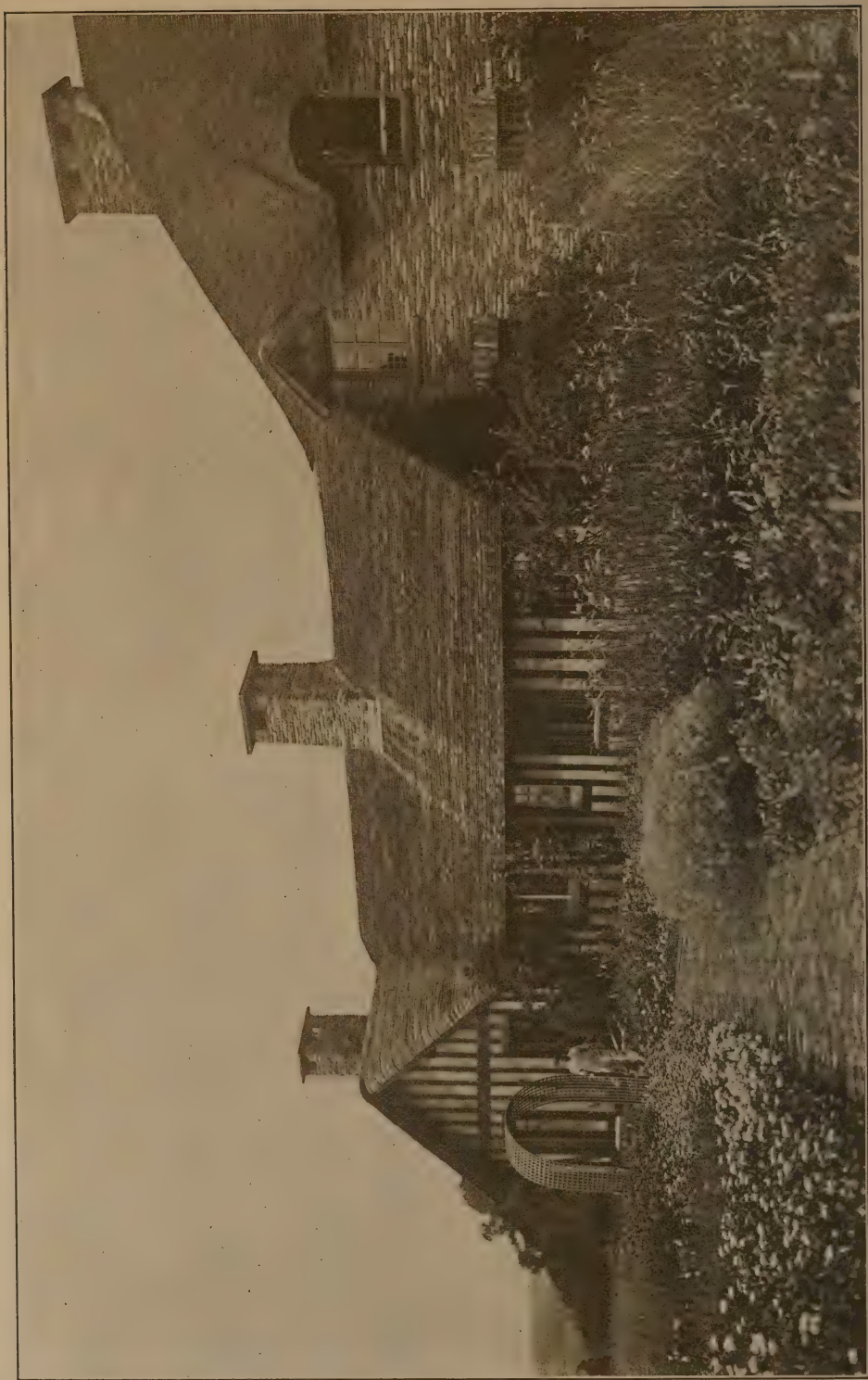
In this case the "white magic" of the architect is invoked to perform the converse miracle of making a place large seem a "shieling." The wall of the entrance front is, as you see, as high, in fact, to the eaves as the roof-ridge of the adjoining outbuilding. It is made to seem "lowly" by architectural devices. The length, or expanse is emphasized as against the height by keeping the windows, themselves as broad as possible in proportion to their height, low down in the wall and leaving its upper expanse quite unbroken, and again by the strong emphatic lines of the roof at ridge and



Pocantico Hills, N. Y. VIEW FROM THE NORTH—THE RESIDENCE—ESTATE AT POCANTICO HILLS. Albro & Lindeberg, Architects.



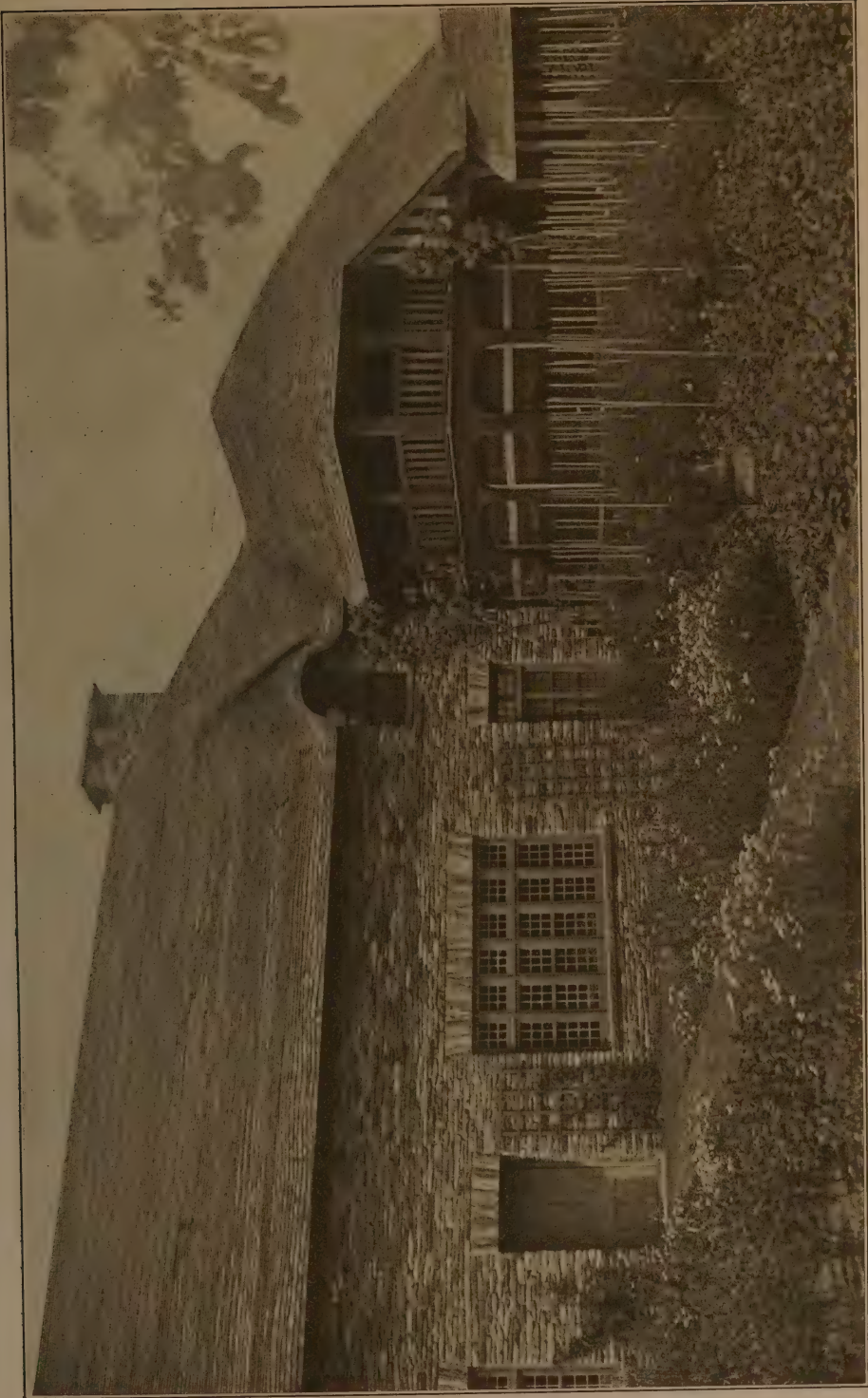
Pocantico Hills, N. Y.
VIEW FROM THE GARDEN—THE RESIDENCE—ESTATE AT POCANTICO HILLS.
Albrø & Lindeberg, Architects.



DETAIL VIEW FROM GARDEN—THE RESIDENCE—ESTATE AT POCANTICO HILLS.

Pocantico Hills, N. Y.

Albro & Lindeberg, Architects.



DETAIL VIEW FROM THE GARDEN—THE RESIDENCE—ESTATE AT POCANTICO HILLS.

Pocantico Hills, N. Y.

Albro & Lindeberg, Architects.

eaves, so that the horizontal stress put upon the horizontal line exaggerates the length and diminishes the height. One would judge the lateral extent of the main wall at least a hundred feet, whereas it is but eighty or so, and certainly would guess the height at much less than it is. being, in fact, as has been said, a "living room," lofty enough to be worthy of being called a "Hall." All this, you will remark, is as plain, as "cottagey," as possible. The main entrance, even, is a mere undecorated, unemphasized aperture, reduced to the minimum in size. The superintendent's

ferred, is on the other side, the Northward view, and, although it is very well commanded by the windows of the "living room," there is a porch, at least a sheltered platform, provided at one corner of the North front for its fuller enjoyment. It is a view worth building a house for. This front, you will further note, is more broken and conventionally picturesque than that of the entrance. Nothing could be more attractive than the effect here of the spreading roofs and their putative "thatching," especially effective in the sharply slanting tunnels of the hoods of the dormers, or than the



CHICKEN HOUSES—ESTATE AT POCANTICO HILLS.

Pocantico Hills, N. Y.

Albro & Lindeberg, Architects.

house, near by, a developed two-story dwelling, is a much more eligible "gentleman's residence," from the conventional point of view, than the single-storied "main house" which would be a bungalow if it were not so unmistakably a "shieling." Such vanities as verandas are beyond the reach of cotters, entirely incompatible with lowly thatched cottages, and are accordingly foregone, though one is pleased to remark that, on the south front a concession is made to the weakness of aestivating human nature, and that a snug and shady nook of a loggia is provided.

The main view, as you will have in-

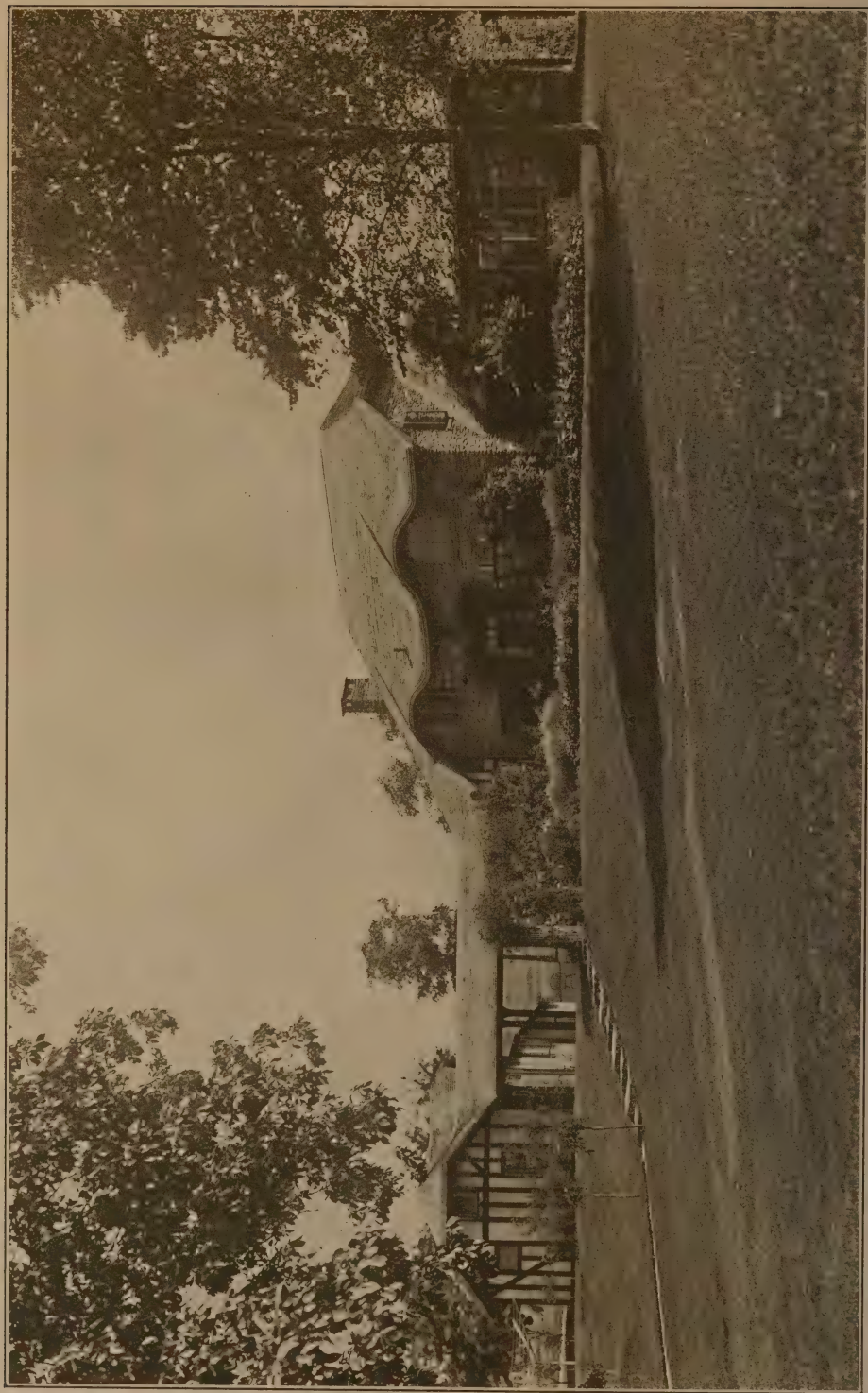
relation of the central pyramidal mass of rough masonry to the outlying and still lower wings of half-timbered work. With one detail alone does one feel impelled to quarrel. The flat arches of the entrance-front are clearly unstable. The "curve of pressures" of an arch of this span could clearly not be contained in this shallow parallelogram. The rustic mason who by hypothesis built this house would not have expressed his perception so technically, but he would have clearly perceived that the arch would not stand by itself unless it were deepened, and, since the field stone, picked up on the premises, which is in fact the material



GARDENER'S COTTAGE—ESTATE AT POCANTICO HILLS.

Pocantico Hills, N. Y.

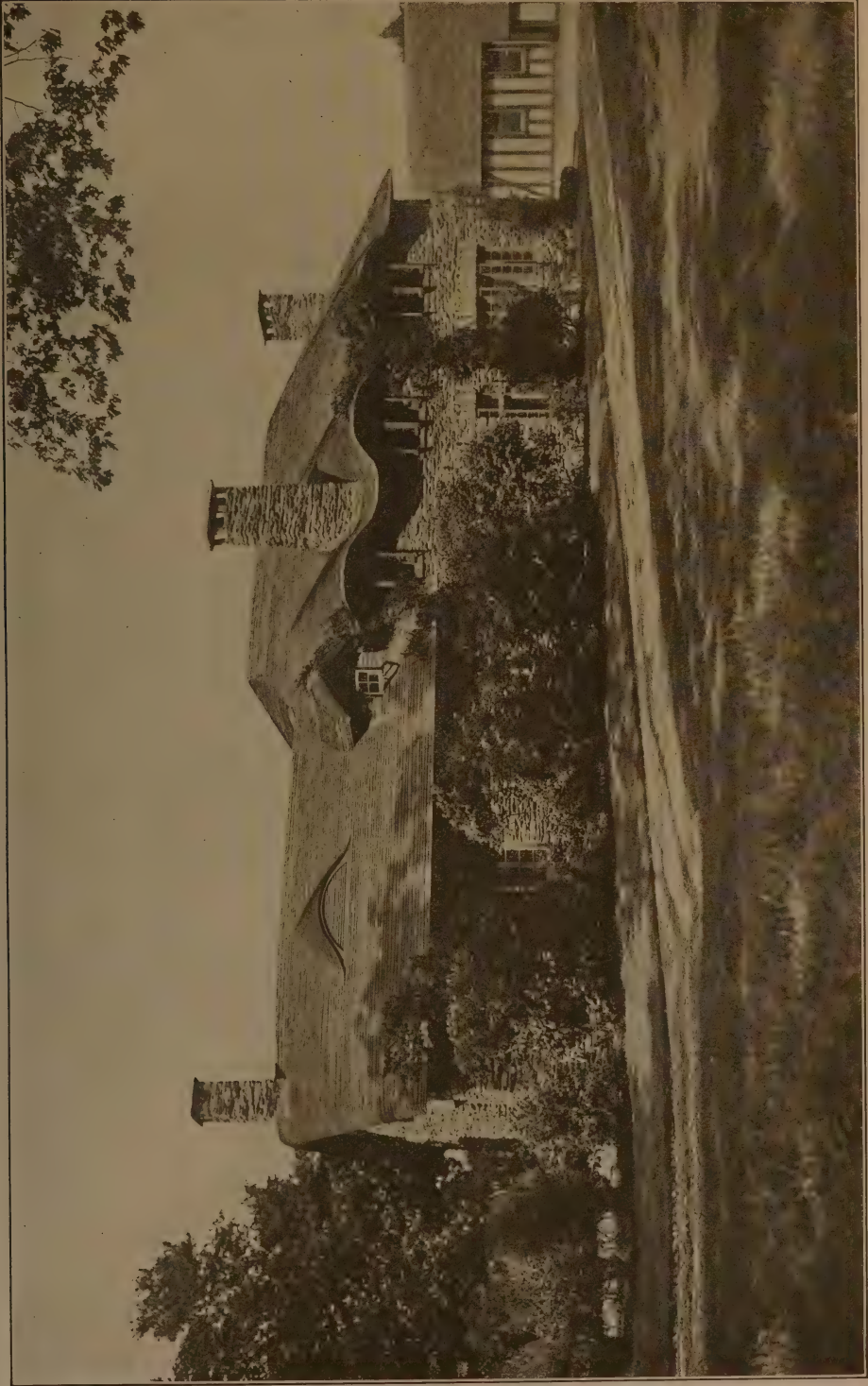
Albro & Lindeberg, Architects.



Pocantico Hills, N. Y.

SUPERINTENDENT'S COTTAGE AND STABLE—ESTATE AT POCANTICO HILLS.

Albro & Lindeberg, Architects.



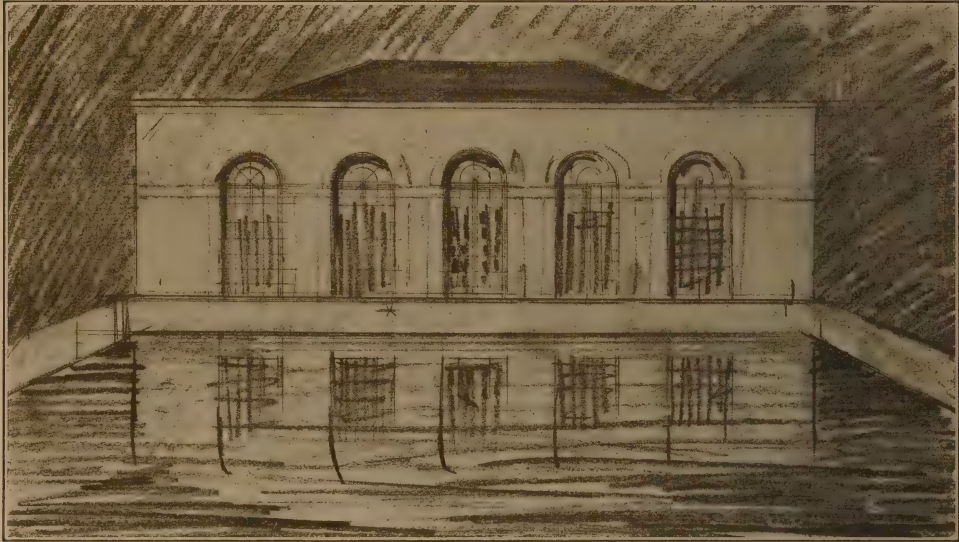
SOUTH VIEW OF SUPERINTENDENT'S COTTAGE—ESTATE AT POCANTICO HILLS.

Pocantico Hills, N. Y.

Albro & Lindeberg, Architects.

of the walls, would by no means have provided him with a trustworthy lintel, he would have deepened the arch accordingly, or turned a relieving arch over it in the wall. True, he might have gone to the village blacksmith for a strap of iron. This, of course, is what has been done. It has been done, but it has not been expressed. Compare the effect of the windows in the "Gardener's Cottage," where the depth of the arch is evidently adequate to its span. The narrower openings of that house, by the way, are covered by flat arches, visibly sufficient.

suppositious "thatch." Note especially the roofing of the "Superintendent's house" with the undulations of the window-hoods, and with the relief of the subordinate roof by that wrinkle, at the centre, or "eyebrow," upon the invention of which Richardson prided himself, and which none of his successors has employed to better purpose than that to which it is employed in these buildings. Take it for all in all, there is no example of country house architecture in this country more infallibly amusing and delightful than this "thatched palace" at Pocantico Hills, and its appurtenant



MR. LINDBERG'S SKETCH FOR POWER HOUSE—ESTATE AT POCANTICO HILLS.

Pocantico Hills, N. Y.

Albro & Lindeberg, Architects.

But the criticism becomes almost a cavil, and an ungrateful cavil, when the work as a whole and in detail is so thoroughly enjoyable and praiseworthy. The subordinate buildings, from the big stable on the other side of the high road to this gardener's cottage, are all as carefully and affectionately designed as the main house, which indeed is a much less "imposing pile" than the stable, for example. Rubblework or half-timbered, it is all so good and all so in keeping. And the roof treatment is everywhere so successful as to make us doubt whether the architect could have used any other material so suited to his purpose as this

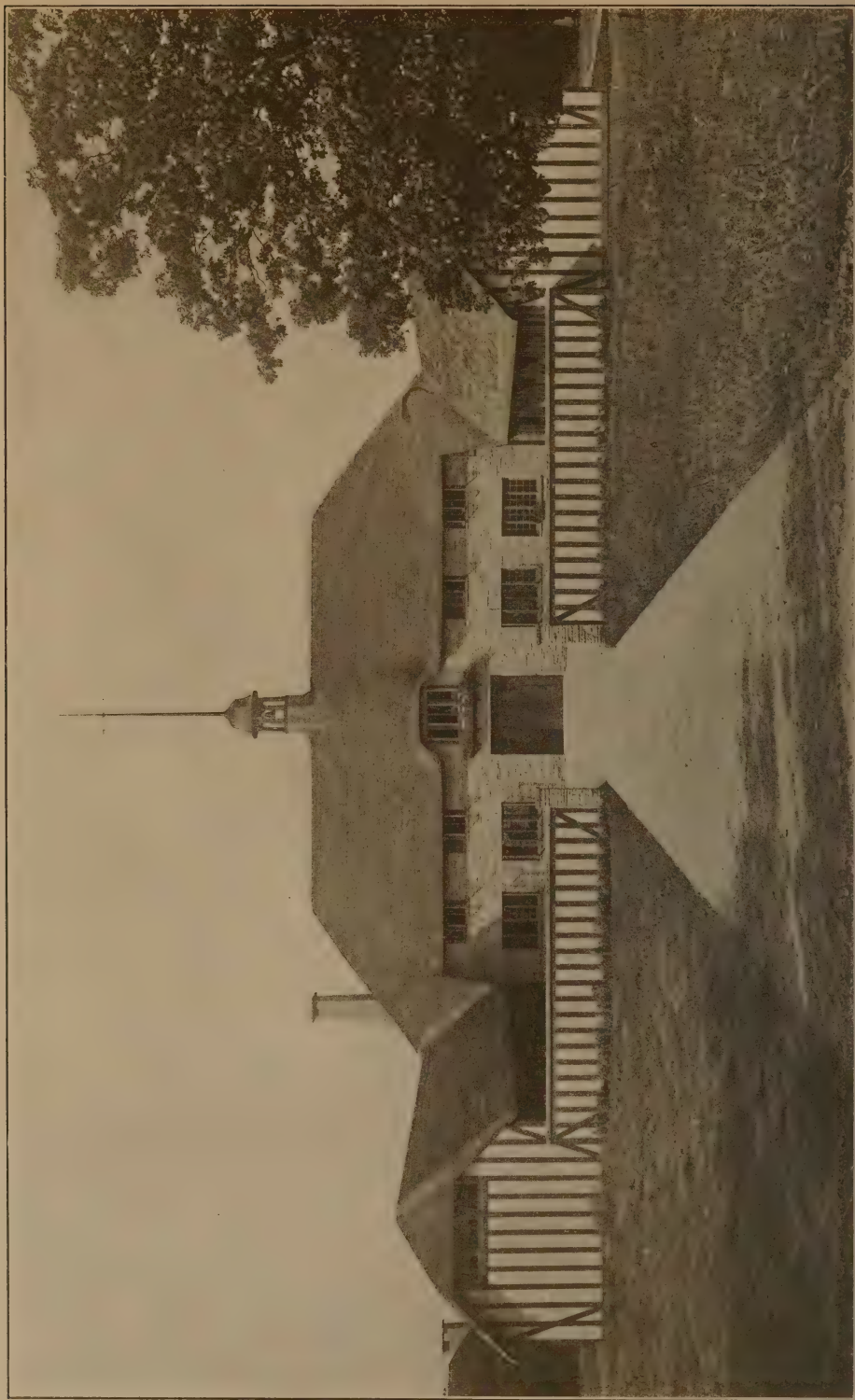
buildings. The architect's credit is quite the same whether the motive, the "stunt," was his suggestion or his "donnee," for in either case the success is equally dependent upon the skill and sensibility with which the primary motive was carried out, through all the buildings and into every detail. In truth, the spirit of the architecture is carried beyond the architecture. Witness the garden of the foreground of the entrance front, where a "formal garden" would have been absurdly out of place, but where there is so exactly in place this carefully unkempt, elaborately disordered and artistically neglected wilderness of flowers.



POWER HOUSE—ESTATE AT POCANTICO HILLS.

Pocantico Hills, N. Y.

Albro & Lindeberg, Architects.



STABLE—ESTATE AT POCANTICO HILLS.

Pocantico Hills, N. Y.

Albro & Lindeberg, Architects.

SERIO-PIFFLE ARCHITECTURE

BY ELLIS PARKER BUTLER

One of the leading characteristics of the Serio-Piffle school of Architecture is a pointed beard, and a wan but hopeful cast of countenance. Sometimes this is accompanied by a red necktie, and the fingernails are always neatly manicured. There is a rug on the office floor and two or three fat, ruddy bricks on the table. Aside from these necessary details, the architecture is usually borrowed.

It is the architect of this school that supplies the Seriousness, and this is most necessary, for his Architecture is entirely and wholly Piffle.

I should hate to wear a garb composed of as many ill-assorted and incongruous parts as one of the houses planned by the Serio-Piffle architect. One of his favorite attempts at originality is to daub a second story with mud colored plaster, and imbed planks, of various widths and evident uselessness, in the plaster. The originality consists in thinking up ways of placing the planks so that they may have absolutely no relation to the construction. This, I believe, is supposed to be Elizabethan, and is, consequently, particularly appropriate in a forty by one hundred foot lot in Elizabeth, N. J. The plaster is also excellent for a damp, muggy location on Long Island. Such a house looks well between a Queen Anne cottage with warts on it, and a Southern Colonial with pillars opening at every pore. It gives such an air of verisimilitude to the locality.

The deeply concerned and studious air of the Serio-Piffle architect, as he wrinkles his brow over the problem of the owner, before he opens the Ladies' Home World, and borrows the prize house from the October Contest, is alone worth the price of the plans, and his struggles before he can decide whether to make the dormer windows too long or too wide for the size of the house, fill the soul of the on-looker with admiration. For the Serio-Piffle architecture is

always serious—some of it is painfully so—some is actually pathetic. Of writers there are various kinds, serious, humorous and burlesque, but the architect alone is always serious. The jokes he perpetrates, and that become practical jokes when the builder gets at the plans, belong to the realm of unconscious humor.

I would like to see a school of architectural humorists established, and I would put into their hands the planning of all suburban homes up to and including those costing \$11,000. These architects would be exceedingly serious of manner, as professional humorists are supposed to be. Some would be bald, like Bill Nye; and some would have fluffy hair like Mark Twain, and wear white dress suits; and some would be melancholy of countenance, like Artemus Ward and Simeon Ford, but all would have that common trait of getting off their jokes without cracking a smile. They would talk shop in a solemn Beaux Arts style while spreading their plans for \$4,000 cottages before the owner, and this solemn manner would make the joke twice as funny. Then the owner, on seeing the plans, would not have to assume an equal seriousness, as at present. As soon as the plans were unrolled he would know they were a joke, and his face would break into a smile of joy which, as the plans were explained to him, would increase to a hearty laugh. Some owners with a good, strong sense of humor, would actually die of laughter, especially when they came to the point of the joke—that the lowest bid on the \$4,000 house possibly obtainable from any sane builder was \$8,675.67.

If this school of professional architectural humorists was established our suburbs would be far more enjoyable places to visit. There would be entire streets with every dwelling a joke. Today too many of our suburbs are like the

Atlantic Monthly, mainly matter of a serious type, with only here and there a joke. By properly gathering the work of the architectural humorists together in separate suburbs, under the supervision of competent editors, our various suburbs would gain an individuality as distinct as those of Puck and Life. All the serio-piffle Colonial jokes would be gathered in Wildmere, and all the serio-piffle Queen Anne houses in Thistlehurst, and all the half-timbered humorous skits in Swampscomb. Sunday afternoon trips to the suburbs would then be as joyful as an hour in the pages of Judge. The streets would be full of merry, laughing crowds, passing from one house to another, all gurgling with glee.

"Oh, Edward," Mrs. Cityman would exclaim, wiping her tears, "just look at this one! This is the funniest of all!"

"Yes," Mr. Cityman would say, "that is a good one, but look across the street there! Ha! Ha! Ha! My dear, I think Thistlehurst is the best comic town we have visited yet!"

"Dear, dear!" Mrs. Cityman would cry: "I'm sure I haven't laughed so heartily for weeks. But don't forget Concreteville, Edward. *That* was funny!"

"Yes," her husband would reply, "that *was* funny, but the humor was a little broad, don't you think?"

"Well, I don't care!" she would say: "I'll never forget how I laughed at that house made of concrete imitation field stones, with the red brick chimney and the Italian piazza with a concrete pergola on its roof. Who was the author?"

"Fliggins. But of course that was his masterpiece. It made him famous. But he hasn't done anything but concrete field stones ever since."

I should think the serio-piffle architects would tremble in their shoes when they look upon the houses that were built forty years ago, and consider what people will think of present day piffle architecture forty years from now! Just think of the French-roof piffle that was the rage forty years ago, and how serious the architects were while compiling those awful jokes out of the French Joe Millers from which they stole them.

Think of the Swiss chalet jokes, and the Brownstone Front jokes, and the Byzantine carved front jokes. Thank heaven, we are past *that* stage! There are no serio-piffle architects today, twisting good styles into comic supplement jokes!

So far as I know there was only one man who saw through the serio-piffles of that day, but he was a prince of serio-piffle himself—Phineas T. Barnum. You have seen his Thingumbob palace with doojabs all over it in the best piffing style of the day. He loved humbug, Barnum did. He was strong on mermaids and two-headed things and petrified giants, and when he wanted a palace he had it done in the real spirit of humbuggery. I have not the least doubt he sat and listened to his architect explain the beauties of that palace plan with just the same awe-filled face that plain Mr. Jones sits and listens to his architect today. But Phineas was not fooled. He could see through serio-piffle as well as the next man. He probably had the time of his life—as we say on Broadway—listening to the solemn way in which the architect discussed the comparative merits of nailing or glueing the doojabs to the house.

When my friend, Mr. C. Reo Piffle, expects a client at his office, he makes important preparations. He has his beard trimmed to the most exquisite perfection, and, if the commission promises to be an important one, he has his face massaged. He has his nails manicured and his large seal ring cleaned in alcohol. Then he has the three sample brick on his table washed and wiped, and is ready for the client. The client is kept waiting exactly the right length of time in the ante-room. Mr. C. Reo Piffle has, in the years he has been in the profession, managed to ascertain exactly the time a client should be allowed to study the plaster casts in the ante-room before being admitted to the August Presence of the beard and the bricks. At the psychological moment the door of the ante-room opens and the boy—or the page, if the boy of the hour happens to be of a size to fit the blue suit with the brass buttons—opens the door, and says, in a low, mysterious tone:

"Mr. Piffle will see you now, if you please."

Mr. Piffle, when the door opens, is always seated in his swinging arm-chair, and he makes it an inevitable rule to be swinging away from the desk when the client catches the first glimpse of him. This is extremely effective, particularly as Mr. Piffle makes it a point to exhibit a careworn brow, wrinkled crossways, suggesting the awful wear and tear of the mighty problems of architecture with which he is forever grappling.

"Mr. Client," says the office boy softly, and retires backward, closing the door of the sanctuary with a gentleness commensurate with the vast learning of his employer. For Mr. Piffle is a man of temperament. He tells you so. And you know it by his beard and the color of his tie, anyway.

"Oh! Mr. Client," he says sadly, for he makes it a point to show that each new commission is but a new burden, accepted merely because *this* location appeals to his artistic soul, or *this* client is one that will appreciate good architecture. "I have just been looking over some plans that should interest you. A little thing I did for Henry C. Bigwallet, his country place at Dampmere."

For years no new client has entered C. Reo Piffle's office without having the Bigwallet country place plans shown him.

"It was a very successful bit," says Mr. Piffle modestly.

At any rate the plans are very successful pictures. On the wall is a painting—water color—by X——, with dozens of bay trees in green tubs, and long rows of box hedge, and enormous white clouds in a blue sky behind the red roof, showing the Bigwallet country place in all its majesty. X—— is the recognized master of this sort of thing, and is particularly strong on blue sky and white clouds. On the other wall is a painting—water color—by Z——. It is what might be called "The Bigwallet Country Place in a Fog." It is all in gray, with the roof in dull red-gray, and the foliage—purely imaginary—in green-gray, and the sky in blue-gray, and a yellow gray moon—or sun, for no one can ever tell whether Z——'s things are to represent

moonlight—or sunlight. On the third wall are six photographs of the Bigwallet country place, each 20x30. Mr. Client is impressed. Anyone would be. Mr. Piffle softly murmurs the cost of the Bigwallet Country Place. It may be \$80,000,000 or \$8,000,000 or \$800,000—one means as much as the other to Mr. Client, who has come regarding a \$7,000 cottage. He is overpowered. He feels he is imposing on a good-natured man in bringing his petty job to him, much as if he had dared venture into the private office of J. P. Morgan to ask to have a ten-dollar bill changed into ones.

"And now," says my friend, C. Reo Piffle, "let us get at this little affair of yours. Have you an engineer's plan of your property?"

Mr. Client has not. A shade of disappointment crosses Mr. Piffle's face.

"Oh, well," he says regretfully, "perhaps you can make a rough sketch of it. Before I see the property with my own eyes I can do little, but——." He waves his hand.

Mr. Client draws on the back of an envelope, the Plan. It is a rectangle, and he explains that he has sixty feet front, with one hundred and twenty feet depth. There is a Tree on the property about the size of a walking cane, and with a spread of limb about the size of a parasol. Mr. Piffle gravely writes this on his pad. There is also an Eminence on the property—a bump the size of a wash tub. Mr. Piffle insists on getting this located exactly. He almost weeps to think that Mr. Client has not brought an engineer's plan showing the Eminence, with a profile drawing of it. When he recovers from the shock that this oversight has caused his temperament, he carefully draws a compass in the corner of the back of the envelope, and leans back with his thin artistic fingers against his brow, and studies the envelope. From time to time he caresses his beard with his fingers, thoughtfully. He allows his eyes to wander dreamily over the wall; they rest a moment on the blue sky and fleecy clouds of the X—— drawing of the Bigwallet place. Suddenly he leans forward and pounces upon the envelope. With the swift deftness of long experience—and that is

what Mr. Client is paying for, isn't it?—he draws a ground plan about the size of a postage stamp immediately over the Eminence, but set askew, so as not to bump the Tree.

"There!" he says triumphantly. "There, you see, Mr. Client? I give you the advantage of a southern exposure by putting your front door at the back of the house. I place your house on the Eminence, thus taking every advantage of the natural beauties of your estate. This brings the kitchen opposite the front gate, but it is screened by the Tree. Here we will have a box hedge—ten-year-old plants set out now will be fifty years old in only forty years. Here will be two bay trees in green butter tubs, *a la Firenzi*" (and also, though he does not say so, *a la* cheap Parisian cafe). "Here will be a sunken garden, six feet by four feet, with a pergola two feet wide, twelve feet high and eight feet long, leading to the English Formal Garden, seven feet by three. The walks will wind in and out, thus taking the longest possible means to get anywhere, or nowhere, and adding to the cost of your place. Of course, you wish a Colonial dwelling."

Mr. Client says "Ah—ah—" doubtfully. In fact, he does not want a Colonial dwelling.

"Ah—my wife," he says meekly, keeping his eyes from the water-colors of the Bigwallet place for very shame, "my wife thought perhaps we could have a—"

"Really, Mr. Client," says my friend Piffle, with an air of meaning that this is indeed too much. "Really, you know!"

"Well, of course," says Mr. Client shamefacedly.

"Ah!" says my friend Piffle. "I thought so. For you can see, with that Tree and that Eminence, a Colonial mansion is the *only* thing possible. I am glad you see it that way, sir. For if you did not, I should have to give up the commission, much as I would regret to do so. My artistic sense—"

"My wife," murmurs Mr. Client meekly, "said something about wanting the front door in the front of the house—"

"Tut! Tut!" says C. Reo, lightly.

"When she sees the plans I shall prepare—Why, *all* my plans for Colonial houses have the front doors in the back! All of them! Since I introduced the front-door-in-the-back *all* the architects of any standing have been forced to acknowledge that I am right; that I have caught the true Colonial spirit." (Here he leans forward, confidentially, and recites page seventy-four from Wallin Bagger's "Colonial Homes, From Patagonia to Patapsco," touching Mr. Client on the arm, knee, tie, and chest, probably as a preliminary to touching him in his purse a little later.) "Yes, indeed. Front doors at the back of the house! Always! You remember the Van Hancock house on Long Spit, Cape Cod County, Virginia? Front door actually so far back they put it on the rear side of the barn. If you want a Colonial mansion you *must* have the front door in the rear; take my word for it."

"But my wife—"

"Now, my dear Mr. Client; we all know wives. You can imagine what the architecture of America would come to if we allowed wives to dictate. Why, *all* the front doors would be in front! Do you suppose I studied six months in Paris and traveled three weeks in Italy, and do not know all about Colonial architecture? My dear, dear sir! Front doors in the back, sir! Don't you know that Brabb & Gubb go even further? You know Brabb & Gubb, of course. They specialize in Colonial mansions, and do nothing under \$400,000. Well, sir, when I began putting front doors in the sides of my houses, they began to take notice. They saw I had grasped the true uncomfortable Colonial spirit. Mr. Brabb told me himself he never saw anything so thoroughly uncomfortable as my idea of putting the bathtub in the cellar and towel rack in the attic. Then I began putting my front doors in the back, and I may say it created a sensation. Mr. Brabb asked me if I meant to chase the front door clear around the house. Of course I did not think anything of this at the time, for fellows like Brabb & Gubb are always picking up my ideas. And the next Colonial mansion Brabb & Gubb designed actually had the front door on the left side! The *left*

side, Mr. Client! How is that for a firm that calls itself conservative? They took my idea and went me one better, sir! I began with the front door in front—that was the old idea—and then I moved the front door to the right side of the house. I saw I was on the proper track, and I moved the front door another notch around, and put it in the back of the house. *And then Brabb & Gubb—the conservative Brabb & Gubb—went me one better and moved the front door another notch around—clear around to the left side of the house!* I said then, and I say now—it was too radical. But what happened next? Brabb & Gubb cast all their conservative notions to the winds *and moved the front door another notch, clear around to the front again.* That's too extreme for me! I believe in being progressive, but not in being recklessly so. Half way around the house is far enough to move the front door. I moved my front doors half way and I'll let them stay there. And Brabb & Gubb design nothing under \$400,000 mansions. Just tell that to Mrs. Client!"

"Well," said Mr. Client, doubtfully, "possibly Mrs. Client will stand for a back front door if she can have fourteen closets."

"Certainly," said Mr. Piffle, writing it on his pad.

"And she wants a living room 30 by 40; a dining room 30x40; a parlor 30x40; a butler's pantry 30x40; a hall-way 30x40; a reception room 30x40 and a kitchen 30x40, all on the ground floor," said Mr. Client.

"Nothing easier," said Mr. Piffle, writing the figures on his pad. "30x40. Feet or inches, Mr. Client?"

"Feet," said Mr. Client.

"Exactly," said my friend Piffle. "And the second floor?"

"Ten bedrooms, each 30x40," said Mr. Client.

"Feet or inches?" asked Mr. Piffle.

"Feet," replied Mr. Client.

"Just so," agreed Mr. Piffle, making a note of the figures. "And the third floor?"

"Two maids' rooms, 30x40; a store room 30x40, and a billiard room."

"The billiard room 30x40, I presume?" inquired Mr. Piffle.

"No, 40x30," said Mr. Client, consulting a card in his pocket.

"Feet or inches?" asked Mr. Piffle.

"Feet," said Mr. Client.

"Other specifications?" asked Mr. Piffle.

"We want an overhang, a veranda extending along five sides of the house, a bath room adjoining each room except the butler's pantry, front and rear stairs, half-timbered chimneys, open fires in all rooms, hardwood trim throughout, hardwood floors, mahogany doors, plate glass windows, open plumbing, clear stock, burglar proof window locks, rough cast walls, oak wainscots, bay windows exclusively, cemented cellar, hot water heating, electric wiring and gas pipes, emerald studded door knobs, solid gold hinges on all doors, platinum window weights, diamond push buttons——"

"One minute," said Mr. Piffle. "'Diamond push buttons,' I have that. Go on."

"Window and veranda screens of drawn eighteen-carat gold throughout," continued Mr. Client, "stair rail of cast bronze, lighting fixtures of cut steel set with oriental pearls, bathroom lined with ancient blue Persian tiles, each bathtub solid marble, a renaissance portico over the front back door——"

"Stop!" said Mr. Piffle, sternly. "Stop!"

"Excuse me," said Mr. Client, "have I——"

"Mr. Client," he says with sorrow in his voice, "in a \$7,000 Colonial cottage all the slight details you have mentioned can be included, and I will gladly include them, but when you enter the realm of the architect's own work I must insist on the canons of good architecture being observed. A renaissance portico on a \$7,000 Colonial cottage! Oh, Mr. Client!"

"I—I'm sure I beg your pardon," says Mr. Client, contritely. "I did not intend giving you pain."

"A renaissance portico!" repeats Mr. Piffle sadly. "On one of my Colonial dreams! Ah! We architects are so little understood! Ah! the public is so ignorant! Ah!"

"Of course," says Mr. Client, apologetically, "if it isn't the right thing——"

"Mr. Client," says Mr. Piffle solemnly, "there *are* men in my profession, I regret to say, who would put a renaissance portico on a \$7,000 Colonial house, in utter disregard of all the Canons of Art, but I pride myself on a strict regard for the Canons of Art. Never, sir, while I am sane enough to know a Canon of Art from a Squash Pie will I put a renaissance portico on a \$7,000 Colonial cottage. On all my Colonial houses—on all of them, Mr. Client—I put Gothic porticos."

That is my friend C. Reo Piffle to a dot. Perhaps you know him. When Mr. and Mrs. Client drop in to examine the first plans they are surprised to find none of the details as they had been given by Mr. Client on his first visit. The hardwood finish throughout is replaced by low grade spruce; there is one very small bath room, the largest room in the house is ten by fifteen; there is a cubby hole instead of a third floor, and the second floor is a half story. But the front door is in the rear elevation plan, and the Gothic Portico is there—exactly as it appears in that useful book "1,000 Houses, \$400 to \$10,000," which is for sale at Brentano's for 25 cents.

My other friend, Seery O'Piffle, is a much better man to have a high ball with. He is a red faced, loud talking fellow, and the Lord only knows what he would have been forced to do for a living if the bungalow craze had not come in just as he was getting on his uppers. It was bread and meat—and whiskey—for O'Piffle. Between you and me he could not design a \$200 garage without making an error that would make the village carpenter weep, but he is right at home in bungalows. His strong point is talking them, and he can reel—he often reels—can reel off information about East Indian bungalows, Ceylonese bungalows, Siamese bungalows, and All-other-ese bungalows by the hour, and then plan you a bungalow of pine slabs

that a dog would scorn to live in. He has acquired a great reputation merely by making his bungalows as unliveable as anything could be on this earth, and that is what people want in bungalows, "something simple and unconventional," as O'Piffle calls it, with the toilet in one corner of the kitchen, and the bedrooms separated from the dining room by four-foot partitions. I believe O'Piffle designs his bungalows with a set of wooden blocks, which he shoves together hap hazard on his desk. "Long and low" is his motto, and over his desk he has a placard reading "What's the Use of Living if You Can't Be Uncomfortable?"

Like all the Serio-Piffle School he takes himself very seriously and talks like a cross between "The First Guide to Architecture, Ancient and Modern," and an essay on "Nature and Culture," by Hamilton Mabie. He talks pylons and pediments, egg-and-dart and acanthus, while showing his client a plan that looks like an abortive dry goods box with a dust-pan inverted on top of it.

But this is the serio-piffle age, and we take all these serio-piffle prophets with a solemnity that must make the gods laugh. We gape over a serio-piffle Lowell and his serio-piffle canals of Mars, and over the serio-piffle reformers in our magazines, and it would be a shame if our architects were to have no share in the Great American Serio-Piffle Game.

Shuffle your cards, my brothers, and play your Greek trumps on your forty-seven-story skyscrapers, and you will take the trick. Look wise and talk wise, and borrow from the ancients and the near-ancients. Add six feet to the spire of that church borrowed from Lancaster and call it Original, and dab entablatures and cornices here and there and call it Art. What do I care? I am one of you even as I sit here and give you a serio-piffing lecture on architecture, and pretend to be a wise old owl on a subject of which I know nothing at all.

APOTHEOSIS OF THE MIDWAY PLAISANCE

Lorado Taft's Symposium of Adornment With Sculpture

PETER B. WIGHT

Who is there that has not heard of the Midway Plaisance? The name and location are probably more familiar to the people of the United States, and even of some foreign countries, than any other spot in America. Yet how few know the origin and import of its name.

It was largely advertised and first became famous in the year of the World's Columbian Exposition. But this notoriety was the result of accidental circumstances. On that account the same name has been inappropriately applied to other locations, in connection with great fairs, set apart for purely amusement purposes; inappropriately, because there has been and is only one "Midway."

And while it became notorious only seventeen years ago, its origin dates back just thirty-nine years. Its author was our great landscape architect, the late Frederic Law Olmsted. For when he was called upon by the Commissioners of the South Parks for the City of Chicago, just organized in the year 1870, when Illinois rejoiced in a new Constitution, and Chicago had put on its newer life, following the events of the Civil War, he laid out on paper a complete system of parks, with connecting drives and (so-called) boulevards, to cover the wild and untamed prairies, marshes and sand dunes lying far south of the built-up part of the city.

There were to be two large parks, one extending along the shore of Lake Michigan, a mile and a half, and the other a mile distant from the first and of nearly the same size. The first is now called Jackson Park, and in 1891 was selected as the site for the World's Columbian Exposition, and the second was eventually named Washington Park. But Olmsted conceived them as one park, and they were then known only as the South Parks. And he did so wisely,

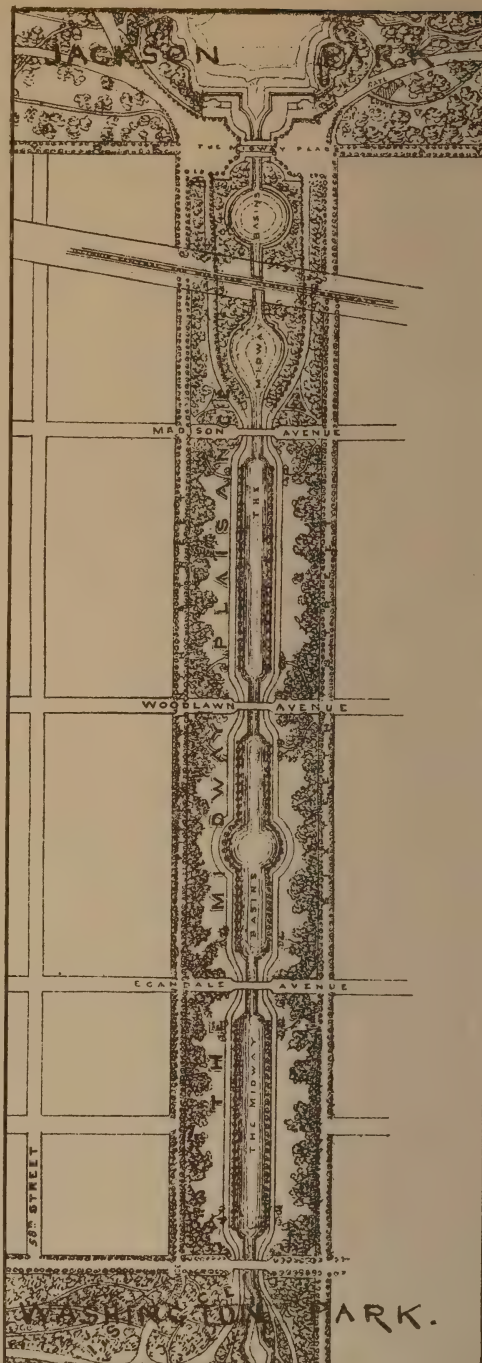
for included in the area purchased was a strip connecting the two parks, one mile long and six hundred feet wide, occupying the whole space between Fifty-ninth and Sixtieth Streets, which had only then been platted on the maps. This he made an integral part and central feature of the park system, and called it on his design the "Midway Plaisance." Mr. Olmsted had a happy method of naming all the roads and central features of all the parks that he designed, and they were integral parts of his plans. This he had first done in his design for Central Park at New York, and all his nomenclature is there still preserved. The Midway Plaisance was the central pleasure ground of his design, the place for straight roads, formal gardens and a waterway; the place for parade and display, while all the rest of the ground was for recreation and play. All of this was conjectured in his imagination, for there were very few features in the wild ground that had been turned over to him which could form any essential part of his plan. At that period of his experience, he had little liking for English and Italian formal gardens. He was of the romantic school of park makers, and sought everywhere to preserve and protect natural features. When the ground was flat, he developed a swamp into a pool, and made undulating surfaces with its dredgings. But a straight, narrow and level section gave him an opportunity for originality, and the Midway, as we now see it, and as it is to be, is the result of the careful study of a great man, nearly forty years ago, supplemented by another great man of our own day, who is to develop that idea to an extent which even Olmsted never imagined.

The Midway has been dear to Chicagoans during all of these thirty-nine

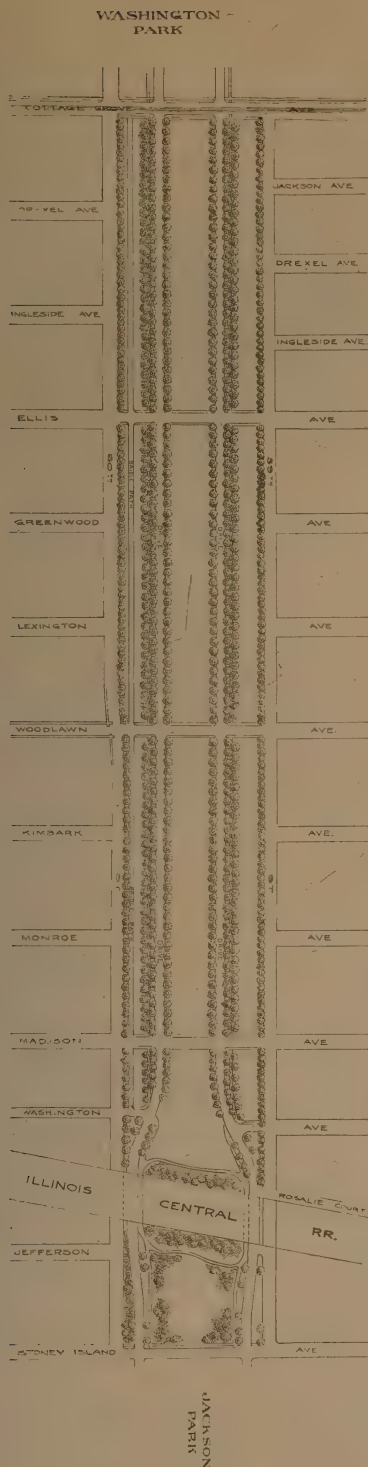
years, and they have always made use of it in some way since it was acquired as a public ground. It has made its own history, it has been long in its fruition, and now is about to come into its own.

As soon as parts of Washington and Jackson Parks had been developed and a road built to the South End of Washington Park, a drive through the Midway Plaisance became necessary. The first drive was like a newly-broken country road. This was laid out wherever the ground was high and firm enough and had many bends. One of the first things done by the Commissioners had been to plant a nursery for trees near the East End, and the road had to be cut through it. The people of Chicago were quick to make early use of the new park roads, so the Midway road early became a thoroughfare, and thirty years ago was always thronged with equipages on fair days, being now part of the regular pleasure drive to the southward. The people therefore were generally familiar with it.

But no attempt had been made to improve it further, up to the time that the Columbian Exposition was definitely located in Jackson Park. Meanwhile only the north end of Jackson Park had been regulated by the Park Commission, and the entire South End was taken in hand by the Columbian Exposition Commissioners. Later they were given the use of the Midway, and cut a straight road right through the center, leading westward to Cottage Grove Avenue, where an entrance was established. The surface was roughly leveled off and it was thus prepared for whatever use to which it might be put. The first exhibits assigned to it were those in which the cultivation of the ground was a necessity. As an example, the California fruit tree exhibit and many others of the kind were placed there and continued to the end of the Exposition. The accident as before said that made it famous then occurred. The authorities of the fair had been overwhelmed with applications for amusement features and were puzzled to know what to do with them. They had also planned for extensive ethnological exhibits near the South end of Jackson Park, and many had



Part of the Original Plan for the South Parks
Made by Olmsted, Vaux & Co., in 1871.



been located there. But still there was no more room in that place. Then the happy thought came to someone and it was decided to put all the ethnological exhibits, for which an additional charge for admission was to be allowed, and all the amusement features in the Midway, on both sides of the mile long road. Foreign nations took up the largest part of the grounds, and interspersed with these were all sorts of amusements and restaurants. So the Midway became really a place of instruction as well as amusement, and was not in any respect like its degenerate successors.

This digression seems to be pertinent here in correcting many popular misconceptions of what the Midway Plaisance really was during the Columbian Exposition. It was in a sense a natural fulfillment of one of the purposes for which it was originally designed, as its name implies, though perhaps in a less dignified manner.

After the fair closed and the flotsam and jetsam which came in its wake had disappeared, and it became necessary to connect the park drives again, the Park Commissioners had recourse to Mr. Olmsted again, and called upon him to re-design Jackson Park, with suggested improvements in the south part, and any additions which his experience as consulting landscape architect of the Columbian Exposition had suggested as to the remainder. The result was an essentially new design, which has now been fully carried out to completion. He also revived his original plan for the Midway Plaisance, modifying it only by giving straight lines to the central waterway. It may be news, therefore, to many that the design to be carried to completion follows very closely the original Olmsted design, as will be seen by the reproduction herewith illustrated, showing only that part of the South Park System which includes the Midway and its connection with the two larger parks. The work of grading, planting and roadmaking was completed five years ago, with the exception of the excavation of the waterway or canal and the construction of the bridges which are to cross it.

It is now contemplated to carry out that part of the work. The central lawn

is depressed about six feet below the highest sodded ground. The canal will be dug through the center of this depression. The Illinois Central Railroad with eight tracks crosses the Midway near its east end on an elevated embankment with wide span street viaducts at each end, sufficient for both roads and waterways. This embankment is screened with foliage, and is surmounted by a suburban railway station, which is also partially screened in the same manner. The canal will be on the same grade and connected with the lagoons of Jackson Park, which are at the Lake Michigan level. The water supply to the canal will be from the overflow of the ponds in Washington Park, which are at a higher grade (about eight feet), and will furnish a small waterfall at the west end. This waterway will be spanned by a practicable bridge for street and electric railway traffic on Cottage Grove Avenue, which is the east boundary of Washington Park. It will be possible to construct a lock for motor boats at this point, but this will not be necessary for the development of the design and adornment of the Midway, for it will be accessible for boats from the Jackson Park lagoons.

The three streets which are now graded across the Midway are those designated by Mr. Olmsted thirty-nine years ago—Ellis Avenue, Woodlawn Avenue and Madison Avenue. The first is exactly one quarter of a mile from the west end at Cottage Grove Avenue, and all are one quarter of a mile apart. The grading of the streets is now temporary, as all are ultimately to be changed to bridges.

Since the year 1890, the removal of the University of Chicago to a site on the north side of the Midway has contributed largely to the importance of this public playground. Its very existence and contemplated improvement was the *raison d'être* of the selection of the new site for the University. During the Columbian Fair the first new buildings were in process of erection. At that time the University site included only four city blocks. It now has tenfold of that area. Part of it extends northward from Fifty-ninth Street to Fifty-sixth,

and at the present time the University owns the entire frontage on both sides of the Midway from Cottage Grove Avenue to the Illinois Central Railroad tracks, a distance of seven-eighths of a mile. This will insure a high class architectural frontage on both sides forever. It requires a stretch of the imagination to picture what this setting will be when the entire surrounding territory is covered with gray stone buildings of Gothic Architecture, varying in design according to their special purposes.

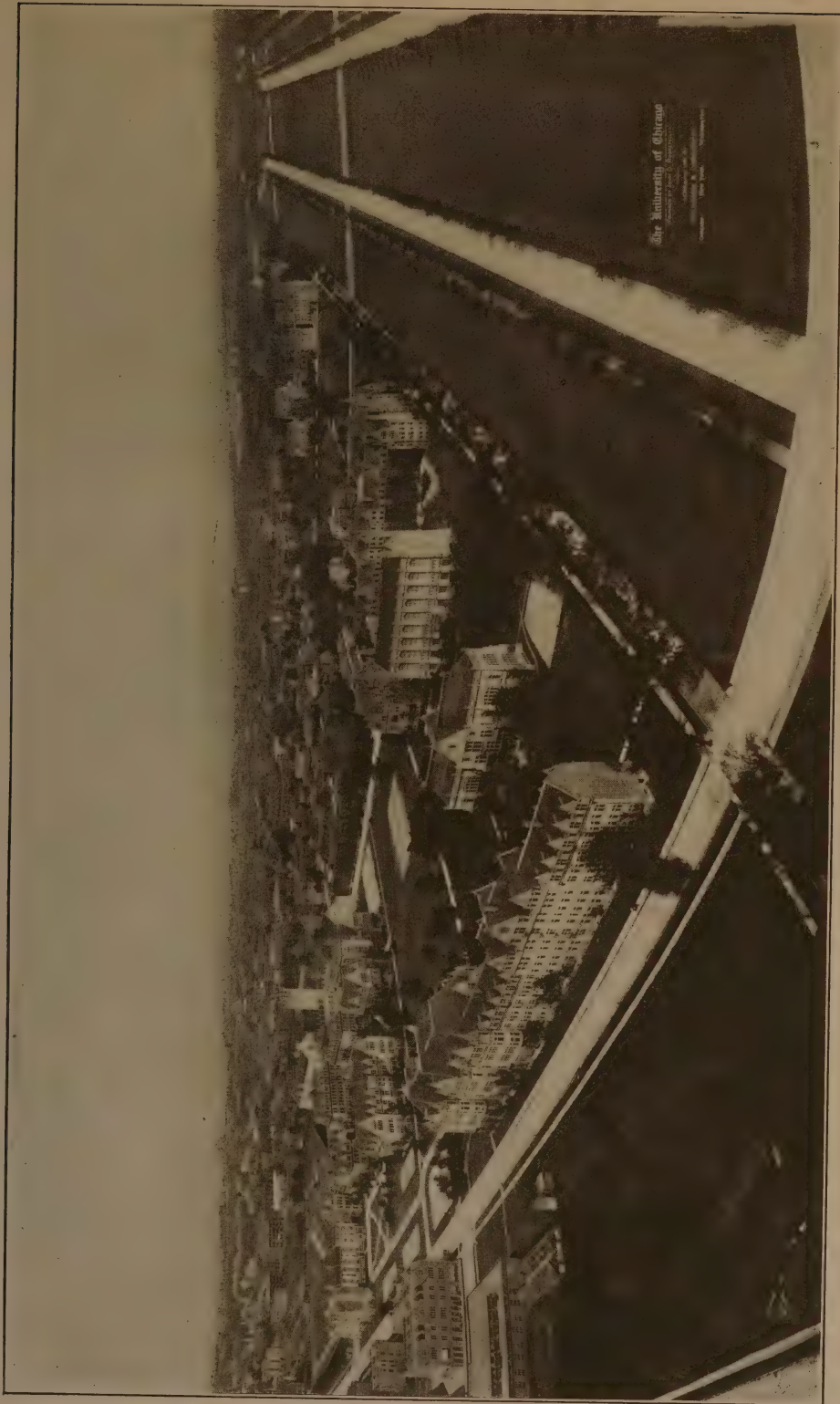
The extent of this architectural setting as it was three years ago, and before the Harper Memorial Library had been commenced, is seen in our illustration, which is a birds-eye view taken at that time from a kite, showing the University buildings and a large part of the Midway Plaisance, as it now is in the foreground.

Another illustration showing the whole Midway and its relation to the surrounding territory, including the streets to be bridged, is a reproduction of the Park Commissioners working plan for the grading, roads and plantation as far as now completed.

In addition to these, we are able to present a *fac simile* of the original design of Olmsted, Vaux & Co. for the Midway Plaisance made in 1871.

With these before him, the reader may form some conception of the great scheme of Lorado Taft, for making the entire Midway a background and abiding place for a series of artistic bridges, sculptural groups and statues, all designed with relation to each other and the whole effect when completed.

The completion of the park work on the Midway, and its value as a setting for sculpture, two years ago suggested to Mr. Taft that it should be carried farther than contemplated by Mr. Olmsted. It was possible then to take in the whole prospect and see its future development in the mind's eye. These two years have been given by him to a study of the problem, and the result began to appear last Winter, in a few small models, which he then exhibited for the first time. Since then, he has completed the models for the central bridge, the largest groups of figures and several of



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THE MIDWAY PLAISANCE (RIGHT).
(Photo taken from a kite, showing the University of Chicago at left.)

Chicago, Ill.

the isolated statues, which we are now enabled, for the first time, to illustrate as far as the work has been carried on. While the engineering work is progressing, there will be time to develop the models to their full size, or at least as fast as they can be executed in marble.

The University of Chicago has turned over to Mr. Taft for a nominal consideration during a term of ten years, a strip of ground south of the Midway, with entrance from 6016 Ellis Avenue and running back several hundred feet. On

straight and formal canal, which is to occupy the present depressions at a level lower than the street. The canal would be spanned by three bridges of monumental design, to be dedicated—since this is in the neighborhood of a great university far removed from the city's commerce—to three great ideals of the race, and to be called the bridge of the sciences, of the arts, and of the religions. Along the higher strip of land, some distance back from either side of the canal, would stand statues of the



A VIEW ON THE MIDWAY.

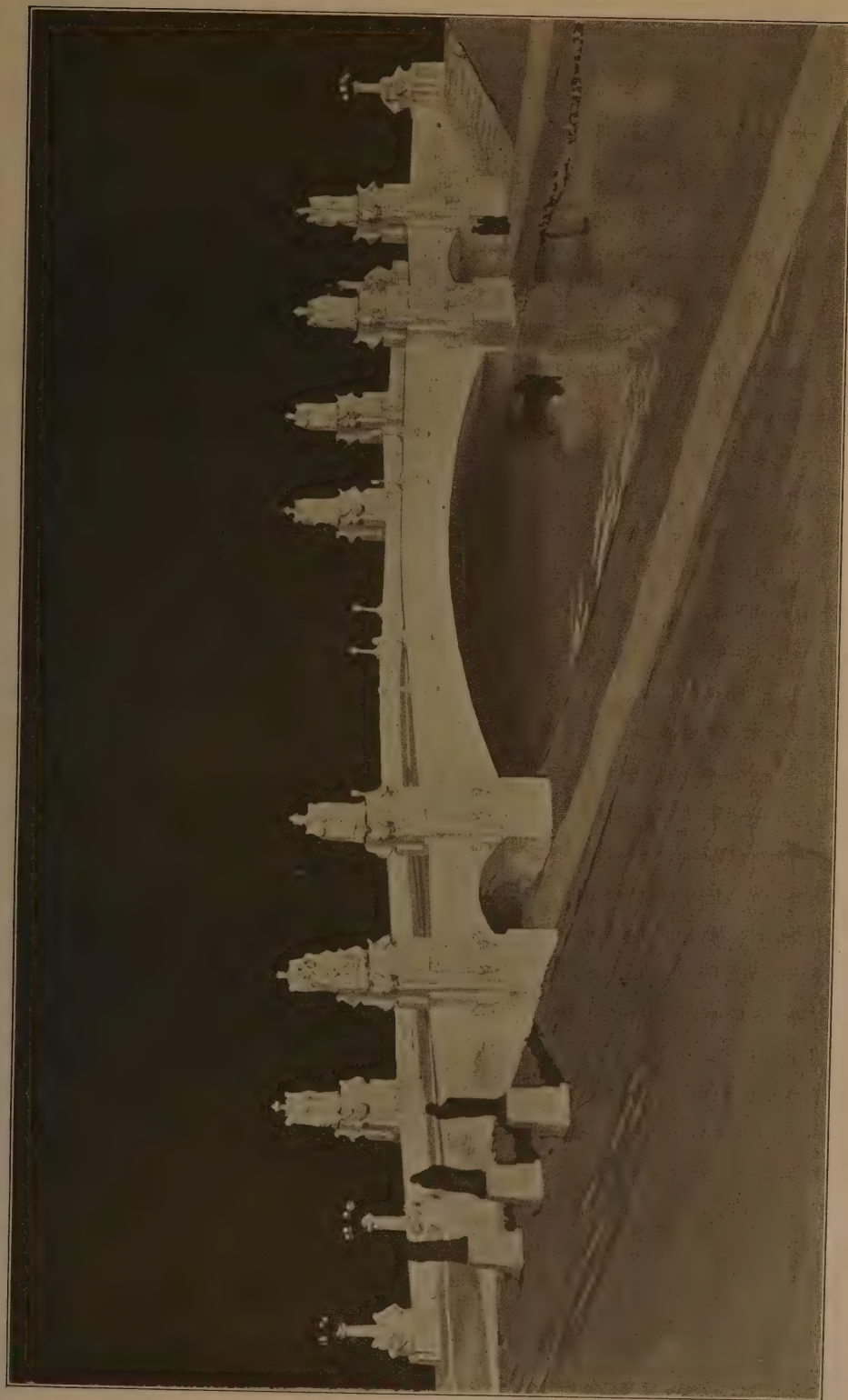
Taken last winter when Mr. Taft was testing the size and location of proposed statues by representative dummies. The figures were ten feet high and the pedestals eight feet.

these he has already erected studios running back from there one hundred feet, in which the modeling has thus far been done. The work has already attracted and received very important mention in the Chicago newspapers. Of the descriptions that have appeared, one by Harriet Monroe, in the Chicago Tribune, is so complete, and withal so interestingly told, that the writer does not feel that he can do the subject greater justice. He therefore feels impelled to make the following quotations:

"Mr. Taft's plan presupposes this

world's greatest idealists, ranged at half block intervals and treated monotonously as architectural notes, connecting the bridges with the fountains and uniting the various features of the decorative scheme.

"The Fountain of Deucalion would face westward, discharging its water into the canal at a point west of the Illinois Central viaduct, and the Fountain of Time would face eastward, spanning the canal with its processional arc, a short distance east of Cottage Grove Avenue. Thus the two fountains would be the



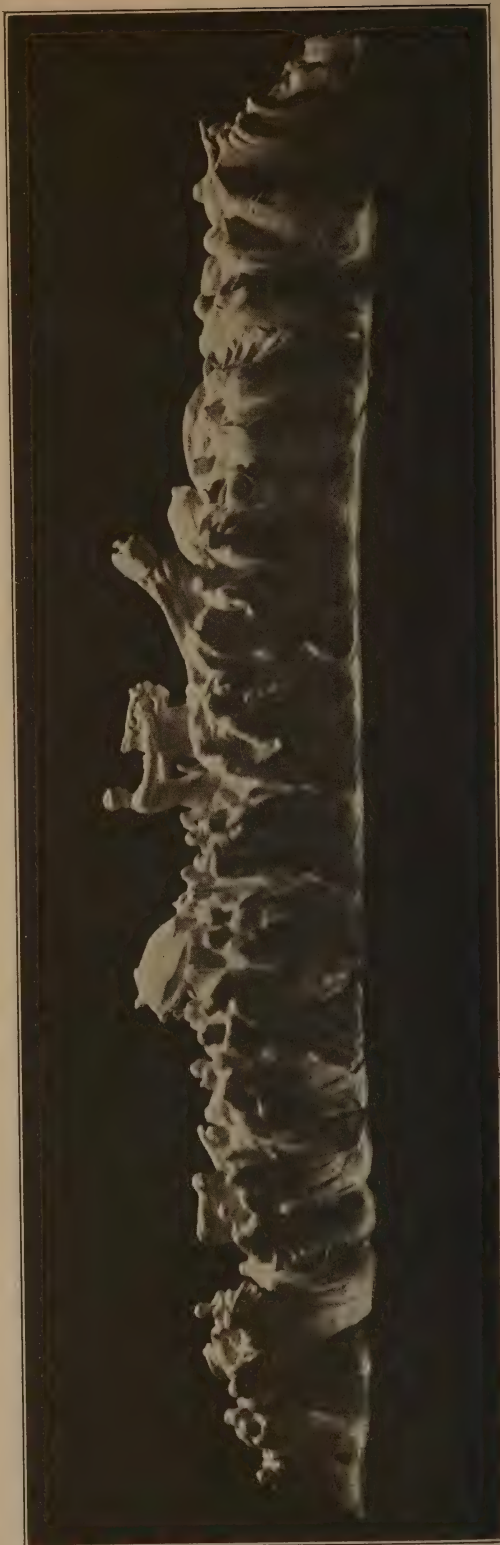
Midway Plaisance, Chicago, Ill.

MODEL OF THE BRIDGE OF ARTS AT WOODLAWN AVENUE.

Lorado Taft, Sculptor.
Pond & Pond, Architects.



FRONT VIEW—FOUNTAIN OF TIME.



REVERSE VIEW—FOUNTAIN OF TIME.
From model 8 feet long.

Midway Plaisance, Chicago, Ill.

Models by Lorado Taft, Sculptor.



FOUNTAIN OF CREATION.

Model by Lorado Taft, Sculptor.

Midway Plaisance, Chicago, Ill.



From the Fountain of Time—Father Time.
Model three feet high. He stands in front of
the main group.

Lorado Taft, Sculptor.

central features of the sculpturesque decoration, rounding out the two ends of the straight mile long waterway, near its points of junction with the lagoons. They would be executed in a Georgia marble of close grain and extreme hardness.

"The sketches for the fountains show a scheme, colossal in its proportions founded on ideals of elemental grandeur and yet profoundly modern in their sig-

nificance. One takes for its subject the origin of the race, the other the life of the race—humanity's spectacular passage from birth to death.

"The former makes use of the old classic myth of Deucalion, the Noah of Greek legend—a myth so sculpturesque in quality that one wonders why it has not been used before. Deucalion and his wife, Pyrrha, being the only mortals saved by Zeus after the nine days' flood, stepped out from their frail boat to the top of Mount Parnassus, and consulted a convenient oracle as to the best way of restoring the human race. The goddess told them to cover their heads and throw the bones of their mother behind them, and Pyrrha at once divined that these bones were the stones of mother earth.

"Mr. Taft shows us the moment when these stones, thus cast from the Titan's hand, are changing into men and women, rising out of the clod and flood and fog into life and light. The composition begins with creatures half formed, vague, prostrate, blindly emerging from the shapeless rock; continues, at a higher level of the mountain crest, with figures fully developed and almost erect, but still groping in darkness, struggling, wondering; and reaches its climax with a group at the summit, of beings complete and glorious, saluting the dawn.

"Even the sketch convinces one of the grandeur of the theme, suggesting the power and beauty of primitive life at the first moment of creation. There is never a trivial gesture in the heroic striving of these thirty-three children of the earth; through them is offered a noble salutation to the mystery of life.

"The fountain of Time shows the human procession passing in review before the great immovable figure of Time. A warrior on horseback, flanked by banners and dancing figures, forms the center of the composition, which fades off at the ends into creeping infancy or the bent and withered figures of age. There is a suggestion of joyous onward movement in this procession, and of the splendor and pageantry which life has achieved since that first day of creation which the other fountain celebrates.

"Since there is a sculptor in Chicago big enough for such heroic dreams as

these, there must be millionaires and committees and park boards discerning and munificent enough to make the dreams realities. The income from the Ferguson bequest would go a long way toward accomplishing it."

It is not easy to realize the exact extent of Mr. Taft's scheme. The ground to be covered is seven-eighths of a mile in length and six hundred feet in width, from Cottage Grove Avenue to the railroad embankment. The Fountain of Creation, with its back to this embankment, will be about fifty feet in width and its effect may be enhanced by supporting groups at short distances on both sides, and be carried off through culverts sufficiently large for small boats, to the circular basin on the other side of the embankment, which will be connected with the Jackson Park lagoons through a bridge to be erected on Stoney Island Avenue. At the west end of the canal the Statue of Father Time will stand in the water with low swirling fountain around the rock on which he stands. He is reviewing the procession of humanity, passing in a slight curve before him. This will stand in still water. Behind it will be the bridge of Cottage Grove Avenue, from which the back of the group will be seen, for it shows another mass of humanity on the other side, the whole length being eighty feet.

Opposite the park side of the Cottage Grove Avenue bridge will be a fall of water, about eight feet in height, trickling over rocks. This will take only as much water as will be necessary to furnish an outlet for the Washington Park lagoons, which is now carried off through the sewers. It will be a torrent after heavy rains, and will supply a current in the canal.

The location of the bronze statues, which will be in four rows, has not yet been definitely fixed. Already experiments have been and are still being made with cheaply constructed dummies on wooden pedestals to determine their best locations. One of the illustrations shows one of these experiments. Mr. Taft has thought out the scheme so carefully that he has prepared a tentative list of the persons to be represented in

this grove of the great men of all time. This shows that he is a historian and a scholar as well as a sculptor. Here is one of the lists; but he is open to suggestions, and already controversial articles concerning them have appeared in the newspapers. He is not desirous to be dictatorial, and before any of the statues are executed there will probably be formed a council of reference, which will be the final authority in making the selections.



Group from Fountain of Creation.
Lorado Taft, Sculptor.



Fragment from the Lower Order of the
Fountain of Creation.
Midway Plaisance, Chicago, Ill.

Model by Lorado Taft, Sculptor.

Moreover, he has no expectation of modeling any great number of them. He only assumes to dictate their size, material, positions and the kind of pedestals to be used. He is looking forward to this part of the work for the encouragement of other worthy sculptors. The establishment of this so-called Hall of Fame at Chicago will go far to prevent the placing of miscellaneous portrait statues which enthusiastic devotees of favorite heroes are constantly offering to our public parks, and which have already, in many places, demonstrated the incongruity of their locations. A place will thus be provided where they can conform to a well considered and care-

fully planned scheme in which harmony will prevail over discord.

This proposed list shows the depth of his study and the trend of his admiration.

Moses	Goethe
Confucius	Sophocles
Zoroaster	Euripides
Buddha	Aeschuyiis
Jesus, the Christ	Aristophanes
Mohammed	Shakespeare
St. Paul	Moliere
Luther	Corneille
David	Racine
Homer	Hawthorne



Fragment from the Lower Order of the
Fountain of Creation.
Midway Plaisance, Chicago, Ill.

Model by Lorado Taft, Sculptor.



Fragment from the Lower Order of the
Fountain of Creation.
Midway Plaisance, Chicago, Ill.

Model by Lorado Taft, Sculptor.

Pindar	Heroditus
Virgil	Thucydides
Dante	Tacitus
Petrarch	Demosthenes
Chaucer	Cicero
Milton	Socrates
Schiller	Plato
Lessing	Aristotle
Boccacio	Descartes
Cervantes	Spinoza
Rabelais	Kant
Voltaire	Archimedes
Rousseau	Euclid
Balzac	Copernicus
Turgenieff	Galileo

Tolstoi	Columbus
Scott	Newton
Emerson	Darwin
Whitman	Victor Hugo

No military heroes are mentioned, and artists are reserved for the Bridge of Arts.

The various divisions of this great symposium can be executed simultaneously. Each division is composed of many parts, and each will proceed as fast as the financial means are provided to carry it forward. But Mr. Taft is not waiting for contributions. He is proceeding with his part of the work as rapidly as his own occupations will permit. It will take many years for execution, and may not be completed within his lifetime. He is now fifty years of age, of splendid physique and full of energy. He bids fair to yet live many years and has absolute faith that he will have all the help that is needed. He has



Fragment from the Second Order of the Fountain of Creation.
Modeled full size by Lorado Taft, Sculptor.



Fragment from the Third Order of the Fountain of Creation.
Modeled full size by Lorado Taft, Sculptor.

trained many enthusiastic and ardent workers, who are already assisting him. If he should not live to see the fulfillment of his ambition, it is quite certain that he will be able to see it carried so far that ultimate failure will be impossible. He is not anxious to hurry any-

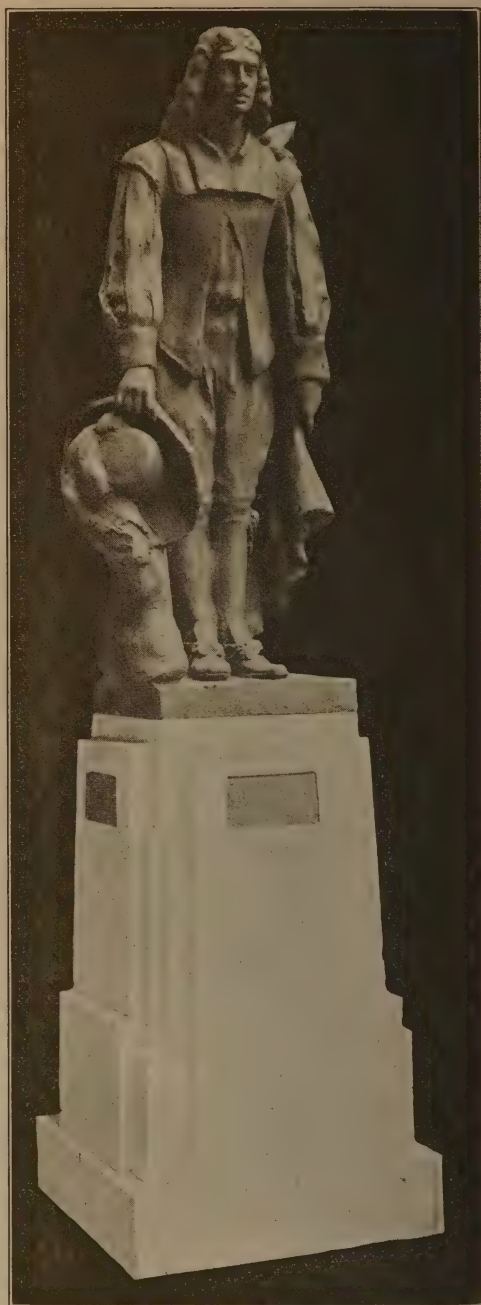
thing, but is open to judicious and friendly criticism.

The illustrations here given show how

much he has already done. They are taken from plaster casts, some to a small scale, others to a larger scale, and a few



For the Avenue of Statues—Pheidias.
Midway Plaisance, Chicago, Ill.
By Frederick C. Hibbard.



For the Avenue of Statues—Moliere.
Midway Plaisance, Chicago, Ill.
By David Kratz.

are from full life-size casts. All, however, are as yet subject to modification and improvement.

It may be of interest to know Mr. Taft's sources of inspiration. That of the Fountain of Creation has been fully given above. We find the inspirations for the Fountain of Time in an address he delivered June 11, 1907, before the Alumni Association of the University of Illinois, of which he was a graduate, in the class of 1879. In this, he said, before he had put hand to clay:

"A vagrant line or two of Austin Dobson's, once made a great impression upon me. Says the poet:

"Time goes, you say? Ah, no:
Alas! time stays, we go!"

"The words brought before me a picture, which was speedily transformed by fancy into a colossal work of sculpture. I saw the mighty cray-like figure of Time, mantled like one of Sargent's prophets, leaning upon his staff, his chin upon his hands, and watching with cynical, inscrutable gaze, the endless march of humanity—a majestic relief of marble. I saw it, swinging in wide circle around the form of the lone sentinel, and made up of the shapes of hurrying men, women and children, in endless procession, ever impelled by the winds of destiny in the inexorable lock-step of the ages. Theirs the 'fateful forward movement' which has not ceased since time began. But in that crowded concourse, how few detach themselves from the greyness of the dusty caravan: how few there are who even lift their heads! Here an overtaxed body falls—and a place is vacant for a moment: then a strong man turns to the silent, shrouded reviewer, and with lifted arms, utters the cry of the oldtime gladiators: 'Hail,

Caesar! we who go to our death, salute thee,' and presses forward. And once in a while an illuminated mind catches some glimpse of the eternal sequence, or his own relation to the past, to the present and to the future. Such an one thinks with reverence and gratitude of those who have helped the common cause of the years gone by. He is considerate of those about him, not living for himself alone, and he yearns to send a message on down the shadowy years to those who are to follow. Such souls bind together the generations of men: they give solidity to the race. Such a man is the true citizen."

Nor could he any the less appeal to other great minds for inspiration. I found in his scrapbook a clipping from an article by Edwin Markham, in which was an answer to a query for the "one most justly celebrated passage in English prose literature." After referring to others, he quotes from Carlyle's "Sartor Resartus" these words:

"Like some wild-flaming, wild-thundering train of Heaven's Artillery, does this mysterious mankind thunder and flame, in long-drawn, quick-succeeding grandeur, through the unknown deep. Like a God-created, fire-breathing spirit-host, we emerge from the Inane: haste stormfully across the astonished earth; then plunge again into the Inane. Earth's mountains are leveled, and her seas filled up in our passage: can the Earth, which is but dead and a vision, resist spirits which have reality and are alive? On the hardest adamant, some footprint of us is stamped in: the last rear of the host will read traces of the earliest van. But whence? O! Heaven, whither? Sense knows not: faith knows not: only that it is through mystery to mystery, from God to God."



PARIS SCHOOL DAYS*

How the Student Lives and Works at the Ecole des Beaux Arts

II—The Atelier

GEORGE S. CHAPPELL

The two weeks or three weeks following a loge are weeks of tranquil repose. The Atelier is deserted, the comrades are scattered, each amusing himself as he wills. There are bicycle trips to Pierrefont and Chartres, or marvelously economical jaunts through the little Normandy towns, Senlis, Beauvais, Amiens; and, always, there is Touraine. The comrades meet in out-of-way corners, in Mere Poulardes kitchen at St. Michel, or the Cafe Rabelais under the walls of Blois, where they greet each other with loud cries.

"Ah! te voila! ignoble personage," shouts the comrade Pigeard spying his old friend Alaux sipping coffee in the corner, and they grasp hands and plunge at once into tales of their travels with critical appreciation of this or that chateau or cathedral. The school is forgotten but they are at school nevertheless, learning more than they dream of in the greatest Architectural book of the world.

What days of blessed relief are these for the concierge of the Atelier, for she can sit in quiet on the narrow sidewalk before the door peacefully watching the evolutions of Phillipe, the turtle, in his little glass bowl, while Dodor, the cat, suns himself luxuriously against the courtyard wall. There is safety for all. But when "Ces Messieurs" are here how different! Did they not gild Dodor's feet and make him very drunk upon brandy so that it was impossible to keep him in at night? And as for Phillipe, it is only two months: did they not take him bodily from his bowl and substitute for him a slightly larger turtle of exactly the same color, so that Mme. la Concierge called in

her neighbor Mme. la Poissoniere to say proudly "Regard Phillipe, how he grows like a tree?" And did not ces Messieurs repeat the operation at discreet intervals, substituting each time a larger turtle readily secured by the comrade Gouin from his father's restaurant, so that the court was filled daily with wide-eyed neighbors to see this marvelous Phillipe, who had grown in less than three weeks from no bigger than a piece of a hundred sous to the largeness of a soup plate? And then having grown to the limit of largeness for his race, did he not grow himself in the sense inverse, day by day, smaller and smaller so that the wonder grew and Phillipe acquired much honor, as the turtle who was returning toward his birthday? Ah! but it was peaceful now that these Messieurs were reposing themselves.

But not for long. Two or three weeks after the loge, the comrades straggle slowly back to the workshop. And it is good to see them again, thinks Mme. la Concierge—though she prudently moves Phillipe inside her little box of an apartment and gives the key a double turn when she goes to market. But they are so amiable, ces Messieurs!—and, now they are refreshed and browned by the sun, gay laughter drops down to the courtyard from the long room where idle legs are swinging and fluent tongues recounting extraordinary adventures of the recent holiday. It is a difficult and gradual process this getting back to work. There is so much to be said. Day by day, one by one the members of the Atelier return and each must exchange his ceremonious greetings with the others, take his place in the center of an attentive circle and give an account of himself—an account seasoned, you may be sure, with much salty comment. At times the

*NOTE.—This is the second of a series of three articles on this subject. The first appeared in the July issue. The final paper will treat of "The Charette."

attention of the audience is satirical, but always courteous. The comrade Pigeard, a natural orator, subdues all flippancy by the extravagance of his tirades, Mazet charms with his subtle and delicate descriptions; he has been only as far as Versailles, but it is a new Versailles he has seen, or rather the old, through two new and very keen eyes. Nathan's comments are brief, bitter and poignant, words to be treasured and literally writ upon the

produced, inspected and prodigiously admired. The massier delicately suggests that the Atelier would greatly appreciate a gift of one of these photographs to be kept in its archives, to which flattering proposal Honegger promptly accedes, only to find, on the day following, his presentment elaborately framed and prominently hung after having been subjected to every monstrous indignity possible to clever draughtsmen. Hat, gun,



"AH! TE VIOLA! IGNOBLE PERSONAGE."

wall, according to old and excellent custom—

"On this day, September 12, the comrade Nathan has said, 'Architecture! it is the art of copying bestially all that there is of the most beautiful in Antiquity.'"

And the comrade Honegger, the German-Swiss of superb conceit, he too has a quiet and enraptured audience as he warms to the description of his prominent part in the summer manoeuvres of the citizen soldiery in his native canton. It has been a stirring experience—culminating in a photograph taken "en chasseur," gun in hand; the picture is naively

distant mountains—all are metamorphosed into something new and strange; only the face remains palpably and unmistakably his. How can he ever raise his voice again with that effigy staring above him! Thus lessons other than architecture are learned.

But little by little the tide of energy sets towards sober work. The places at the long tables are filled more promptly—a late arrival is received with half-serious rebukes and the young American who has probably been revelling in the thought of a free and easy schedule finds himself hurrying through twisted by-ways

toward the Atelier, still munching a half consumed breakfast "croissant." Something other than necessity is pulling him along and the experience is rather thrilling. If he is a new man, he has his "service" to do—one day a week when he is at the beck and call of his older associates. Between times he works on his own projets or niggers for a comrade who needs a helping hand. The school program is arranged so that first and second class projects are completed in alternate months and students of the two classes are free to help one another—an opportunity which is seized with truly splendid avidity. This is another of the specific traits of Atelier activity which cannot fail to awaken enthusiasm. The Anglo-Saxon is a curious combination of self-reliance and supersensitiveness. He works doggedly, industriously, blunderingly, sheepishly, inclined to hide his youthful efforts from an overcurious eye.

But his French comrade will have none of this. A man's work is but a part of the Atelier's work, and it is the interest of all that prompts some bearded veteran to slide gracefully into the novice's place, quickly covering the drawing with a scrap of tracing paper while his practised hands fly over the surface, indicating with telling precision faults which seem to leap under his touch.

"Mais, mon cher ami!" he will exclaim good humoredly, "your columns are absurd. Look at the entasis. They are like countrymen's umbrellas!" And in truth they are.

It is these illuminating flashes of criticism from one pupil to another which constitute nine-tenths of the teaching strength of this great school. Without the strong inner spirit of co-operation with which, with all their joking and surface gayety, these young latins infuse the Atelier life, the results would be as nothing. This is the bond and confine which holds the active individuals together, the cement which makes solid concrete out of minute particles. It is easily conceivable that the actual character of this mental composition may assume in rapid succession various and violent hues. The students are as a rule young, thirty being the age limit, beyond which they may not receive a diploma; and under

the lead of a strong individual, they will rush into strange regions of design and oftentimes bow down before false gods. For two months it will be Delafosse and the "belle epoque" of Louis XVI. Then there is a sudden reversion to the Roman sternness of Piranesi. Terrific architecture is evolved from his prison plates and as for Delafosse—faugh!—away with his gim-cracks and bibelots. But Piranesi passes too; the pendulum swings back to the moderns and the sketches of a brilliant German—Otto Reith, are thumbled and worn. Il'ny'a que ca! Gigantic women struggle under huge blocks of stone, tremendous arches span half a city, while man ant-like crawls below. Or it may be the trick of some clever draughtsman which sets the little world by its ears. Jack Pope's clouds composed entirely of telegraph wires, Brown's soft line drawn with a wooden pen, Chester Aldrich's use of smalt or Dujarric's luminous combination of ink and charcoal! Who is it now, I wonder!

It might readily be asked whither this mad kaleidoscope is whirling, and where is its control. The answer is found in that remaining tenth of the teaching force, the Patrons who compose the Jury. For though it can be almost positively stated that their actual teaching is relatively small, their corrective power is absolute. The whims of popular taste may veer and shift as they will but they must in the end come to the judgment seat and the judges there presiding are wise and discerning. So Alaux, who has drawn a "bonne femme" forty feet high on top of his city hall, misses his mention and ponders sadly. "Perhaps she was not high enough," he says with a wry smile.

These admirable men, the Patrons, serve unselfishly and loyally with little or no remuneration. From their pupils they receive nothing; whether or not they are salaried by the government is a dark mystery, into which the average pupil does not delve. Their ultimate reward seems to be in government commissions for public buildings and outside work picked up in the regular way. But no success or lack of it can shake the devotion which is returned with deep respect and affection by its recipients. Twice or thrice a week at a fixed hour, the Patron

visits his pupils and his visits are simple and impressive. The bedlam of work stills on the instant of his approach, balls of paper drop silently into baskets, rampant T-squares slip softly under cover. He stands for a moment on the threshold

rings which swing near the door; hangs it on the sacred peg and turns to the round of criticism. It is short, two minutes, perhaps, before each board, the Atelier following in a herd, craning necks to catch the words of wisdom, a parting



"REGARD PHILLIPPE, HOW HE GROWS LIKE A TREE."

—a tactful pause to enable some belated comrade to climb down from the water-cooler where he has been intent upon baptizing a "nouveau." "Bon jour, Messieurs," he says smilingly and the room hisses softly in response. He lifts his hat, invariably hitting it on the flying

word of general advice on the problem at hand and he is gone. Hardly a lecture, one would say. Not much like a course in the history of architecture. But he has managed to convey one or two main points; the rest must be wrought out by the individuals, literally by vigil

and fasting and there is no other way. He is supremely indifferent. Let the shirker shirk and the worker work. There is no short cut, but there is always the Judgment.

The very regularity of the Patron's visits and the shortness of their duration coupled with the tremendous respect in which he is held, offer frequent opportunities for traps which, needless to say,

the Patron, any substitute will do providing he is sufficiently bearded and dignified. Of course, an elaborate dialogue ensues, the nouveau is closely questioned upon intimate phases of his experience, all with portentous gravity and a mimic art which leaves one gasping with admiration. The nouveau is left slightly bewildered and with the parting injunction that the following day being his wife's birth-



"BON JOUR, MESSIEURS."

are duly set and baited. The false patron, one of the older comrades in disguise, suggests a whole gamut of variations which are constantly increasing. Oftimes a new member has presented himself for enrollment on a day between two of the master's visits. He is promptly informed that the Patron is coming and is carefully instructed in the etiquette of address and deportment: the scene is ready. In this case no disguises are necessary. The nouveau never having seen

day, he, the Patron, would greatly appreciate a basket of flowers. When, at the next regular visit, the true Patron, the nouveau and the basket of flowers are brought into astonished conjunction, the little play is over.

Thus also have the uninitiated been instructed that it is customary to use the familiar "thee" and "thou" when addressing the master and to tip him a golden louis after one's first criticism—neither of which proceedings is at all according

to precedent. Perhaps the most subtle episode in the series took place at one of the drawing Ateliers where the students on certain days practise free-hand drawing from casts. A conceited southerner of considerable ability had prepared a drawing which he was openly admiring. This was too much. At this juncture the massier of the Atelier arrived with the important and secret information that the Patron would be unable to come for his criticism, as he had been requested by the Minister of Public Works to act in a City Jury. Having divulged this item to several of the older comrades, it was at once seen that the opportunity for humbling the arrogant artist was at hand. An hour late the Patron apparently made his appearance. The semblance was so perfect that detection was impossible, except by the most ancient of ancients. The Toulousan waited impatiently for what he thought would be a most laudatory lecture on the fine points of his drawing. But the Patron thought otherwise.

"Ah! What is this?" he exclaimed, pulling his beard as the Patron always did; then adding reflectingly, "A young one, I see . . . my friend, your detail is too studied. You must see rather the

movement of the whole mass, the sentiment, the . . . tenez!"—he seized a thick stick of charcoal and slashed three vigorous strokes down the middle of the precious page—"ca, et ca, et ca, voyez vous? Not so much half-tone and quarter-tone. It would be well, for Wednesday, to show me fifty of these simple curves—the rest will come." And until Wednesday he worked savagely, morosely, goaded by the jeers of his fellows spoiling masses of white paper with idiotic snakes of an inky blackness only to be received by the true Patron with an indignant "What's this! If you can not work seriously here, my friend, you must work elsewhere."

Thus between master and students in their genial, free-and-easy, yet firmly constructed relation, the young American learns many lessons; what to do and what to avoid; what to say and what not to say, and as the weeks slip by and the day of the rendu draws near, he has grown to feel himself a part of the big machine, that astonishing machine, which, with the extraordinary looseness of its parts, runs so smoothly and with such power that it is an influence which is felt around the world.





GARDEN DETAIL—CLEMENT S. HOUGHTON, ESQ.

Chestnut Hill, Mass.

Chapman & Frazer, Architects.

FOUR HOUSES BY CHAPMAN & FRAZER

The four houses illustrated herewith are all situated in Massachusetts, in the immediate vicinity of Boston. They are the work of Messrs. Chapman & Frazer, who have made themselves deservedly popular by their achievements in the semi-suburban class of residence.

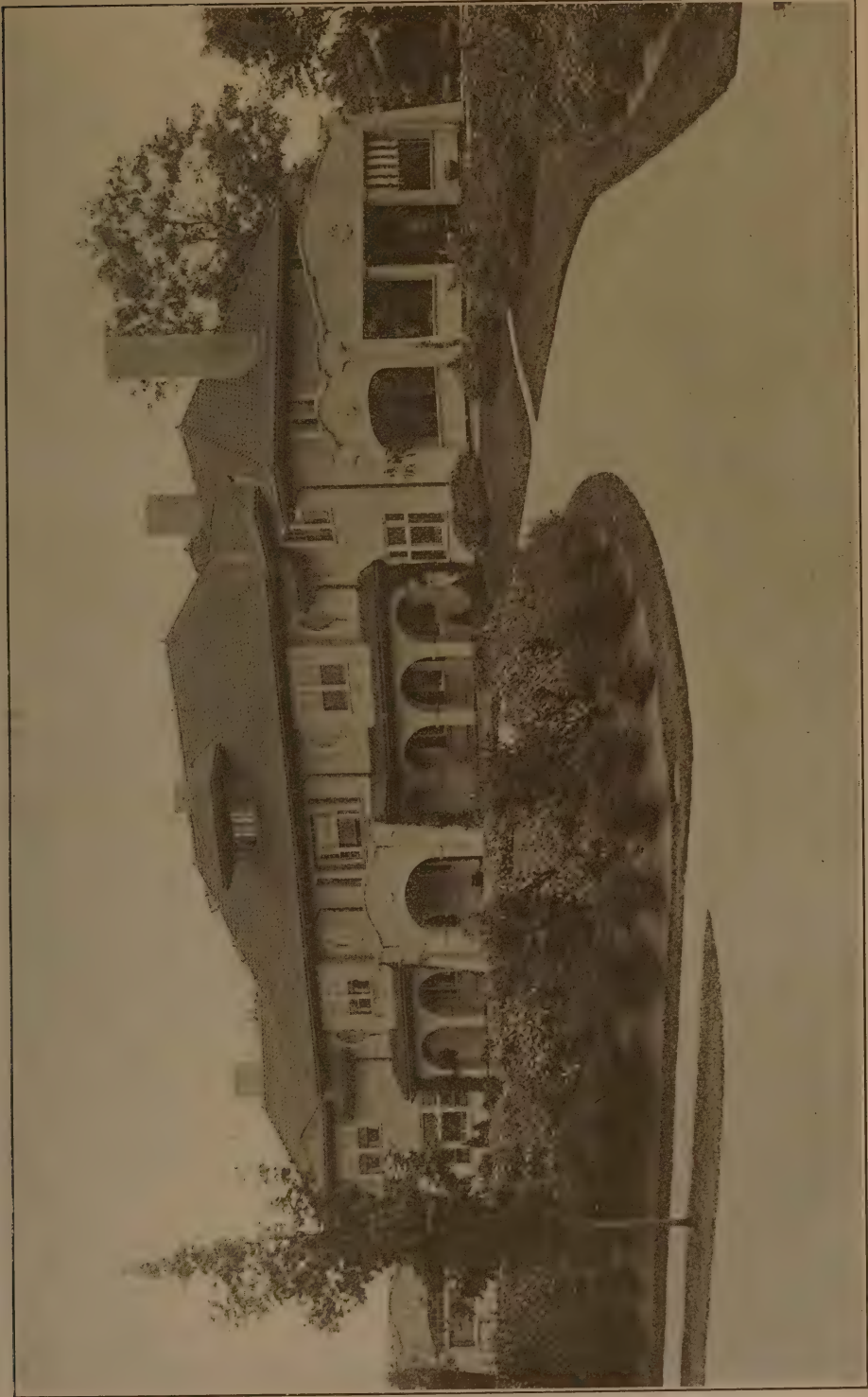
These houses serve excellently to show the versatility of these architects in handling problems in design where the requirements of plan have been more or less similar.

The Oliver Story residence is inspired by English tradition—more conventionally English, perhaps, than England would provide; and has been worked out so as to lose none of the feeling in its adaptation to Americanized use. It suggests the greater ease and felicity with which the modern architect handles the current architectural style. It shows an

understanding between the style and the designer, an understanding that is successful in expressing itself in the finished building. The architect has done his part well, and nature has added the necessary requisites, such as vines and shrubbery, so peculiarly needed for the confirmation of the proper effects.

In direct contrast to this design is the residence of Clement S. Houghton, Esq., a very good example of the Spanish Mission style set down in northeastern surroundings. That there is no real excuse for this style in the East, either historical or economic, is a fact which has deterred many of our architects from attempting this sort of design. However, given the problem, we are glad to see it is so well handled.

The house of Mr. Harry Hartley, at Brookline, has the picturesque charm



FRONT ELEVATION—RESIDENCE OF CLEMENT S. HOUGHTON, ESQ.

Chestnut Hill, Mass.

Chapman & Frazer, Architects.



Piazza Detail.



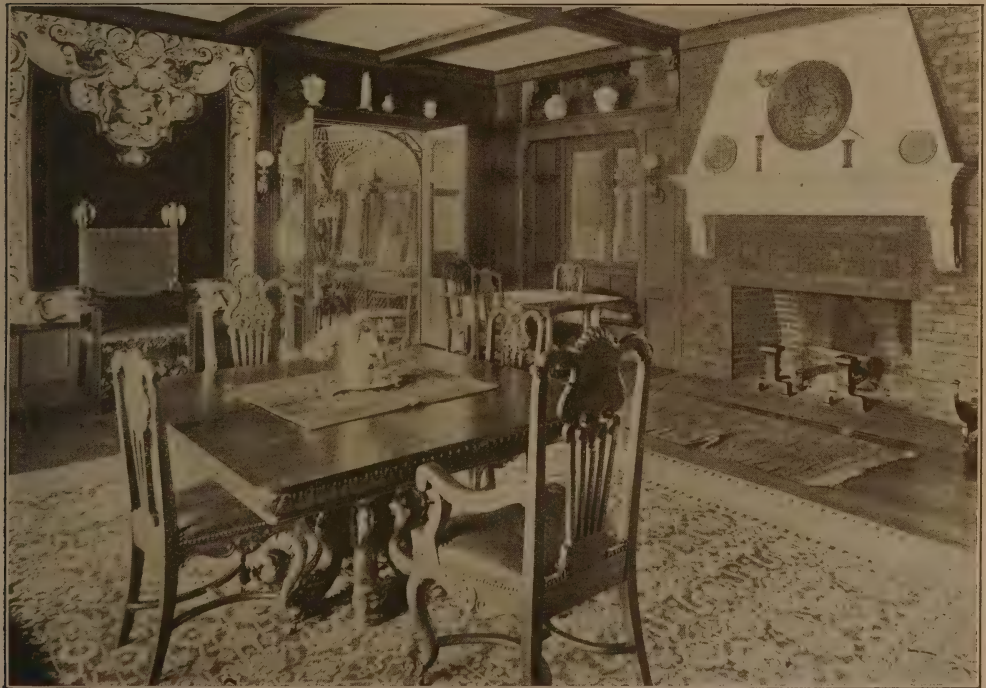
Stable, Garage and Coachman's Cottage.
THE RESIDENCE OF CLEMENT S. HOUGHTON, ESQ.

Chestnut Hill, Mass.

Chapman & Frazer, Architects.



Hall.

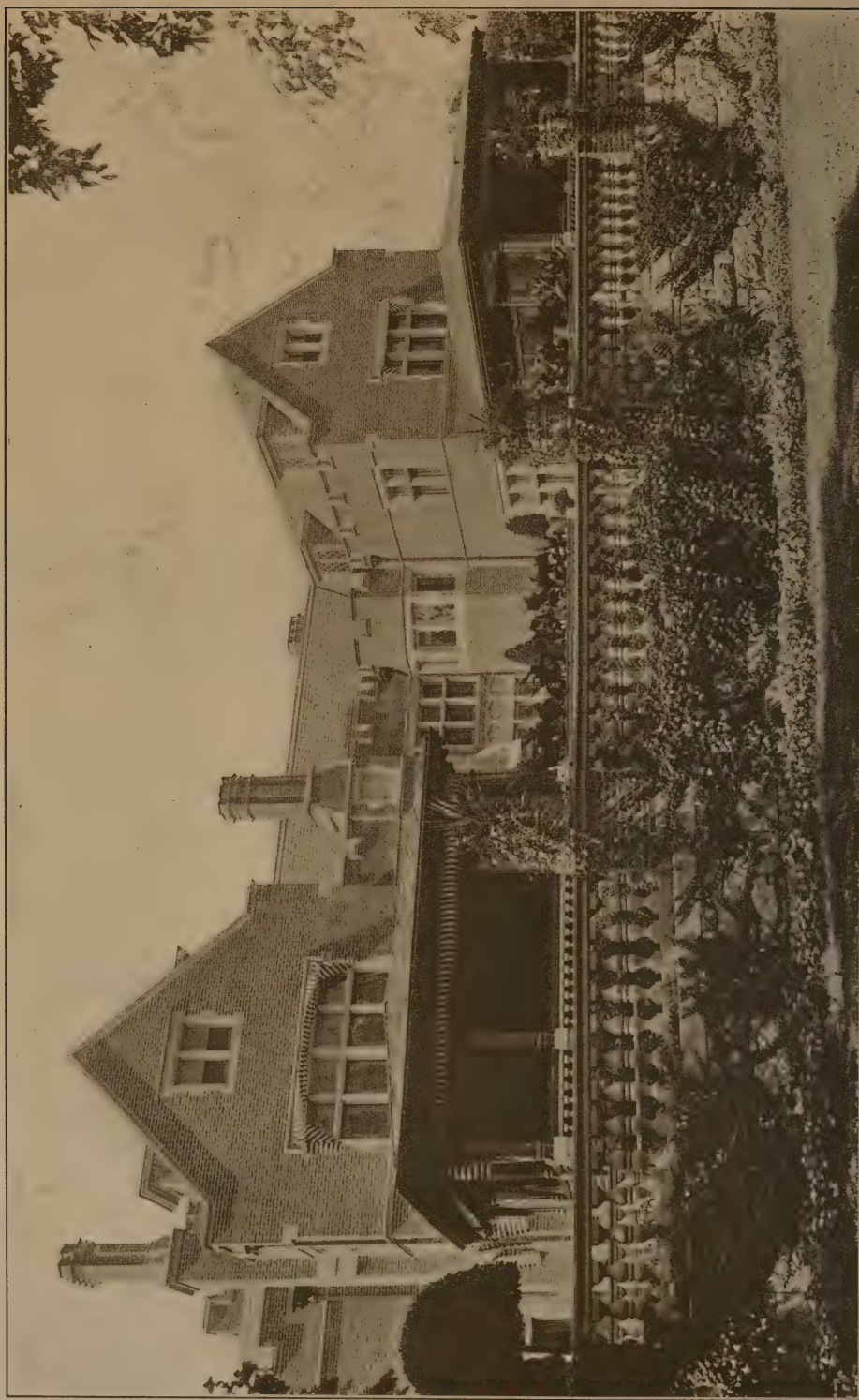


Dining Room.

THE RESIDENCE OF CLEMENT S. HOUGHTON, ESQ.

Chestnut Hill, Mass.

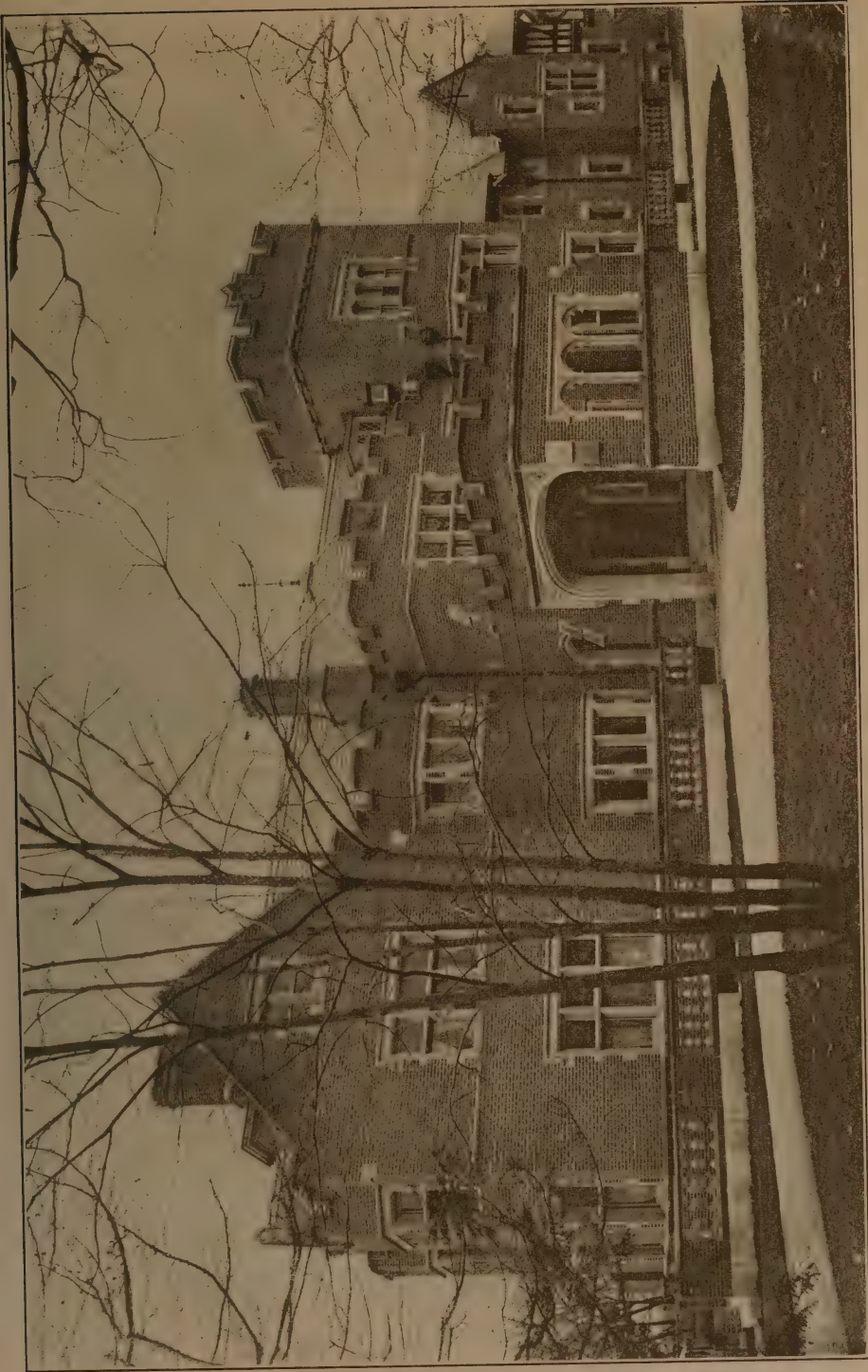
Chapman & Frazer, Architects.



TERRACE ELEVATION—RESIDENCE OF OLIVER STORY. ESQ.

Chestnut Hill, Mass.

Chapman & Frazer, Architects.



FRONT ELEVATION—RESIDENCE OF OLIVER STORY, ESQ.

Chapman & Frazer, Architects.

Chestnut Hill, Mass.



Stable.



View from Terrace.

RESIDENCE OF OLIVER STORY, ESQ.

Chestnut Hill, Mass.

Chapman & Frazer, Architects



RESIDENCE OF RANDOLPH F. TUCKER, ESQ.

Chestnut Hill, Mass.

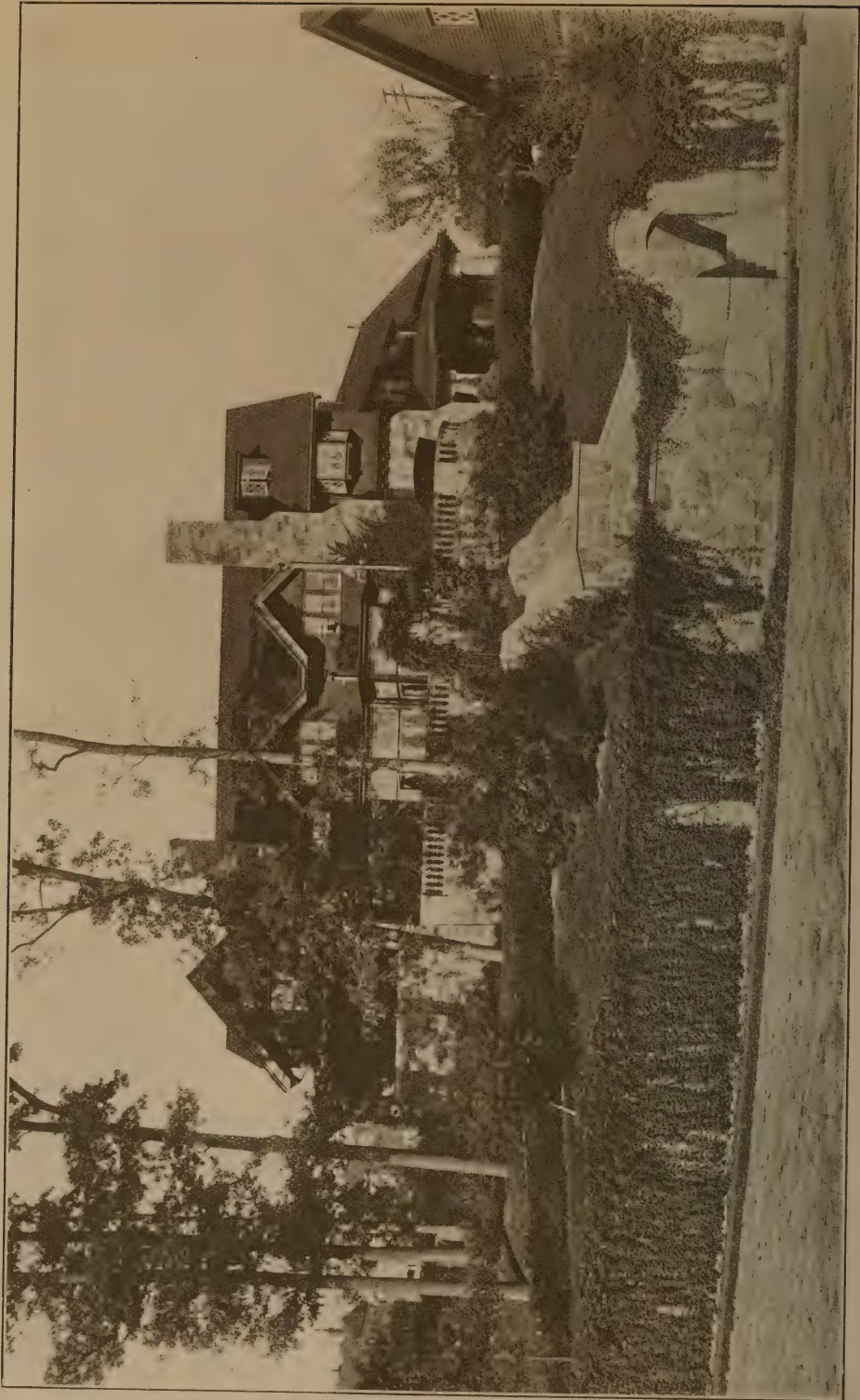
Chapman & Frazer, Architects.

and proper setting so characteristic of most of Chapman & Frazer's houses. It may be classed as an example of the personal style of the architects.

The homeliness of aspect and general interest in the composition of Mr. Randolph F. Tucker's house must be remarked. The placing of the house on the site is very fortunate, giving, as it does, the effect of lowliness for the residence, and, at the same time, affording

an opportunity to plant a very charming front garden below the level of the highway.

The architects have been almost equally successful in the working out of these very different types of design. The buildings show the individual style and method of design of Messrs. Chapman & Frazer, which, nevertheless, bear a sympathetic relation to the established historical domestic styles.



Brookline, Mass.

RESIDENCE OF HARRY HARTLEY, ESQ.

Chapman & Frazer, Architects.

THE EVOLUTION OF ARCHITECTURAL ORNAMENT

VII.

Ornament With a Human and Animal Basis. The Gothic School

G. A. T. MIDDLETON, A. R. I. B. A.

The Gothic school of animal carving came into existence long before the introduction of the pointed arch to architecture. The sequence is, in fact,, unbroken from the time of the Romanesque buildings of Byzantine type in the south of France onwards. In the earlier centuries there seems to have been no attempt at sculpture as an independent art; the animal representations were architectural enrichments in their proper sense, and nothing more, except that they were also generally intended to convey a meaning. There were frequently symbolical or scriptural scenes, but not invariably so; the difficulty of classification is extreme, and the origin often exceedingly obscure. This, however, may be said with certainty, that the earlier examples so far partook of Byzantine character as to be not so much true carvings as surface work, with a background cut down, leaving the face of the stone to form the face of the carving as in all other Byzantine ornament. This has already been exemplified in the capital from the west front of Notre Dame at Poitiers, illustrated in Fig. 20, where the general outline of the capital is retained, although the carving is that of a grotesque bird. The same sort of thing is frequently found in England. One of the earlier examples is illustrated in Fig. 150, which shows a capital from the crypt of Canterbury Cathedral, carved about 1080 A. D. The capital is of the usual Norman cushion form, and the carving on it is grotesque and crude and difficult to decipher. The fact that the background is incised suggests a Byzantine origin, at any rate, for the craftsmanship; but otherwise little can be said. It is impossible, in fact, to tell what the

actual origin was of this particular type of work, though, as has already been said, there exists a considerable amount of it both in France and England. It is also noticeable that the type does not vary greatly over a very large geographical area. In spite of architectural differences, the work at Canterbury might almost as well have been executed in mid-France, at any rate, as far south as Poitiers. Sometimes it is more crude, at other times its more highly finished. A crude example is that from the Church of St. Etienne, Beauvais (Fig. 151), of a range of corbels to the eaves, which in some instances act as cushion capitals to buttress shafts, converted into grotesque human heads by the simplest of rough craftsmanship. The sketch was made before the restoration was commenced which is now proceeding, and in course of which a large number of similar corbels are being carved so precisely like the old ones in motive and in craftsmanship that in a few years' time it will be impossible to detect which are old and which are new.

Fig. 152, which illustrates the south doorway of Barfreston Church in the County of Kent, shows how this flatly-treated animal carving was frequently employed over a considerable surface. It was used in this example, and in many others in England and the nearer parts of France to enrich the main entrance to the church, but further south similar carving was often carried over the whole front. It will be noticed that not only are the capitals enriched in a manner generally similar to that employed in Fig. 150, but that the various arch rings are also carved with figures in the same way (but more finished technically) by incising

ing the background below the flat or rounded surface as the case may be; while the tympanum is again carved in the same style, the central figure alone being more prominent and partaking more nearly of true sculpture. Tympana such as this are found very largely in English Norman churches. The only piece of projecting carving upon the doorway is the keystone of the outer moulding ring beneath the flat ring

muzzled dog will be seen; a larger illustration of one from another part of the same building is shown in Fig. 153,



Fig. 150. The Crypt (1080 A. D.),
Canterbury Cathedral.

which is enriched with the signs of the zodiac, but higher up in the same building, acting as a corbel-table, a series of carved heads will be noticed, one or two of which are human (either natural or grotesque), while others are the figures of animals; thus bringing into notice one of the characteristics of all Gothic ornament, that of a playful fancy based upon natural objects with which the carver was familiar. Amongst other heads the

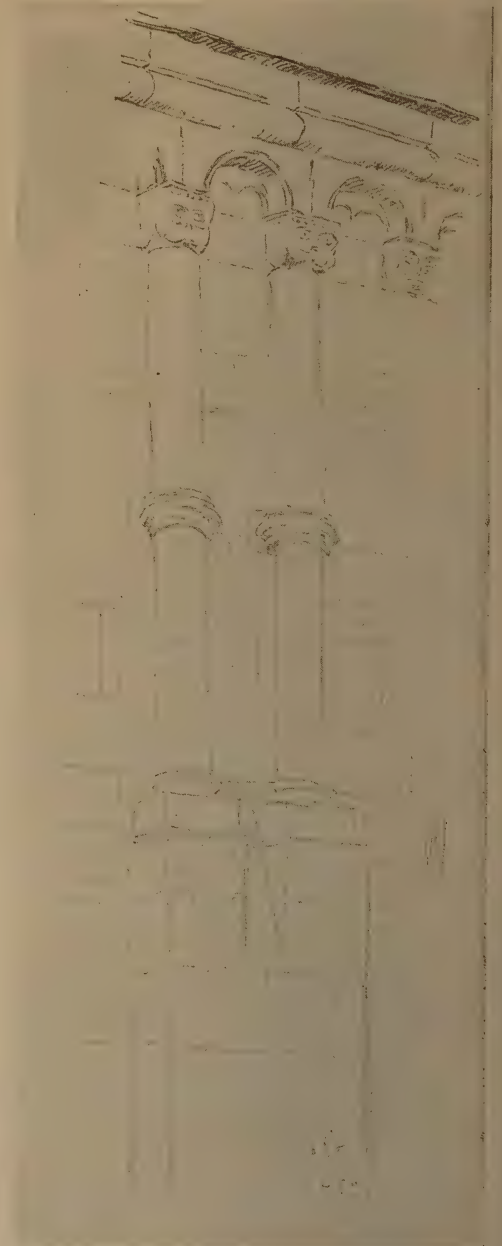


Fig. 151. Buttress Terminal,
St. Etienne, Beauvais.

where it serves as the stop to a hood moulding, and almost identical dogs' heads are to be found in work of the

same date in Northern France, as, for example, in the Templar's Church at Laon.

In the later work of the Norman period true carving more completely took the place of that which retained the surface of the stone; at the same time the animal representations became more varied and in some instances more gro-

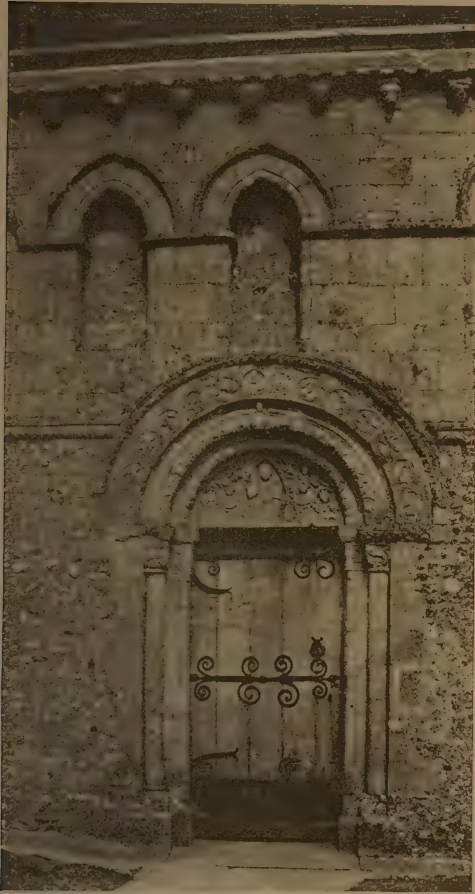


Fig. 152. South Doorway, Barfreton Church.

tesque. There is, for instance, a good deal of Scandinavian suggestion about the doorway from Kilpeck Church in Herefordshire (Fig. 154), which is a well known example of the richest Norman carving. It occurs sufficiently far in the west of England for Irish influence to have been at work. There is indeed a good deal about the grotesque heads, which form the label stop and the capi-



Fig. 153. Grotesque Label Stop, Barfreton Church, Kent.

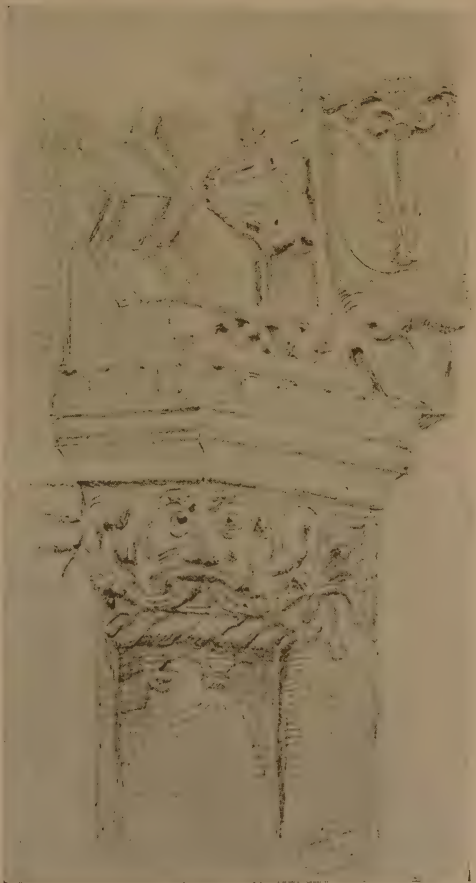


Fig. 154. Doorway, Kilpeck Church, Herefordshire.
(From a cast at the Crystal Palace.)



Fig. 155. Spandrel in North Transept, Westminster Abbey.

tal, which suggests the Irish illuminated manuscripts, and we may go as far as to say that in Herefordshire, which is distant from that part of England which most completely felt the effect of the Norman Invasion, there was retained a considerable amount of native feeling which would naturally be to a large extent Celtic (as from the Welsh and Irish), and Scandinavian, as from the Anglo-Saxon inhabitants of the English counties. The arch is enriched by a series of such heads in addition to the grotesque which occur where the fox's head is seen, no two being entirely alike. These again illustrate what has just been said about the carvers having gone to nature for their inspiration in many instances, while in others they allowed their fancy and their belief in the marvelous to dominate their carving.

When the architecture of the pointed superseded that of the semicircular arch, foliage carving came into greater and animal carving fell into less prominence than hitherto, particularly in England. The Byzantine type of incised background disappeared entirely, and from this time forward the carving was true carving and in many instances might rank as sculpture. Like the foliage, it was generally of a natural type; it was natural in spirit even where the animals represented were of a purely imaginary character. In England, almost all the

best which represented the human figure were mutilated at the time of the great Civil War, though enough remains to indicate the general type of work, as can be seen in the slight sketch of one of the spandrels in Westminster Abbey, given as Fig. 155, which shows a female figure and a dragon in the spandril and also a human head acting as a stop to the hood moulding, all now considerably decayed. The archaic or crude character of the earlier carving has given place to the actual representation of the human figure and face, in correct contour and with a fine appreciation of line, animals being introduced not so much perhaps as pure architectural ornament but as an incident in the tale which was to be told by the spandril; for in most instances such groups as this have a more or less discernible meaning. That the animal figure was, however, used occasionally as ornament alone is clearly shown by Fig. 156, which illustrates one of the capitals in the Chapter House at Lincoln Cathedral. The head in this instance, half human, half canine, serves exactly the same purpose as one of the lobes of foliage; it was evidently just a freak upon the part of the carver to turn



Fig. 157. Buttress Terminal, Amiens Cathedral.

his piece of stone into a head instead of a group of leaves.

Fig. 157 is a French example of grotesque animal carving, showing two strange gargoyles on one of the buttress terminals of Amiens Cathedral. They

These occur in the spandrels of the small arcade in the jamb of the west doorway of Notre Dame at Paris, and even in the smaller panels besides the door itself. Each animal in this case is, however, much more recognizable, and in one in-



FIG. 156. A CAPITAL IN CHAPTER HOUSE, LINCOLN CATHEDRAL.

are full of spirit but hideously ugly, contrasting greatly with the sculpture figure of the Bishop on his pedestal above, rendered as a pure piece of statuary. Another series of French grotesques of the 13th century is illustrated in Fig. 158.

stance is replaced by a human figure in an extremely natural attitude, grasping an axe. This little example is, in fact, full of carving which has an animal basis; there are panels, for instance, within the archway, each of which is a



Fig. 158. Carving in West Portal, Notre Dame Cathedral, Paris.

ing, it may be said that another was its statuesque character where the figures are upon a large scale, such as those above the row of small arches shown in Fig. 158. Somewhat similar figures are to be found in the approaches to many of the great French cathedrals; those in the west doorway at Reims Cathedral,

picture in stone. Similar pictures are crowded all over the greater French cathedrals, Amiens, in particular, being notable for them, to such a great extent that when Ruskin wrote of that building he entitled his book "The Bible of Amiens." If this was one of the attributes of the early French Gothic carv-

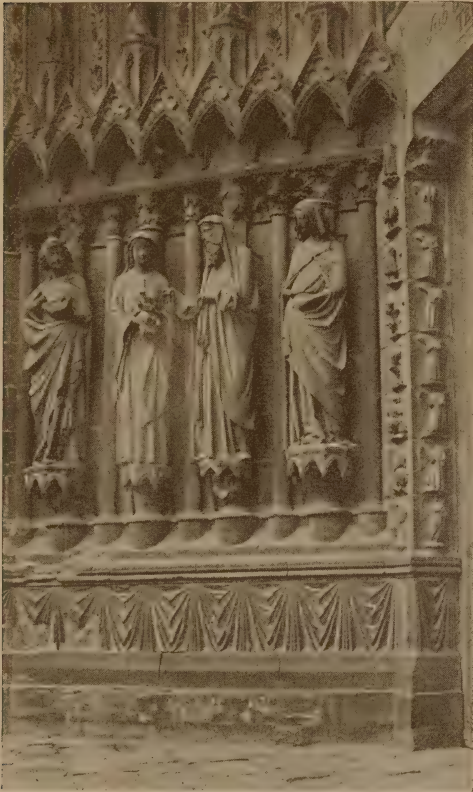


Fig. 159. Statuary in West Doorway, Reims Cathedral.



Fig. 161. Foliage Carving on Wood Screen, Southwell Minster.

which belong to a somewhat later period, that is, the fourteenth century, being illustrated in Fig. 159. Even in the days of the Roman Empire there was no draped sculpture with such a fine flow of line as is possessed by these figures. Instinct with a different spirit, it is quite equal to the best Greek work. The faces have all the appearance of portraits, that is, of having been executed from good

models, but while the attitudes are natural they are also sufficiently restrained and conventionalized to harmonize with the surroundings. In the same illustra-

noticed in the outer arch rings of the arcade in the north porch, Bourges Cathedral, shown in Fig. 160; an example which is somewhat Spanish in type, with



FIG. 160. PART OF NORTH PORTAL, BOURGES CATHEDRAL.

tion the row of small angel figures in the door jamb will be noticed, the heads in all cases having been knocked off, probably during the French Revolution. A similar range of winged angels will be

largely projecting cusps, finishing with human heads. This sort of thing is rare in France, but a few examples are even to be found in England, one of which, from the wood screen of Southwell Min-



Fig. 162. 14th Century Stop of Wood Moulding
Merton Church, Surrey.

ster, is shown in Fig. 161, though without the greatly projecting cusp points of Bourges. As is sufficiently indicated by the foliage carving, the work belongs to the middle of the fourteenth century, and this would also be tolerably evident from the character of the heads themselves, which now almost always represent persons in the prime of middle life, especially where portraiture has been attempted, as seems to have been frequently the case. An example of this is shown in the now much destroyed hood moulding of the west door of Merton Church, illustrated in Fig. 162. The figures and heads of the thirteenth century were generally of a younger, and

those of the fifteenth century of an older type.

The most prominent examples of statuary, as opposed to mere decorative carving, in English work are the recumbent effigies upon altar tombs, of which a large number exist, the great majority being of the type shown in Fig. 163, which shows a Crusader's tomb in St. Saviour's Cathedral, Southwark; that is, representing armored warriors. Figures of this description are found throughout the whole of the Gothic period, their date being indicated by their armor or traced in the architectural environment in which they are found.

One of the most quaint uses of the



Fig. 166. Gable and South Aisle.
Andreas Kerche, Brunswick.



FIG. 163. A CRUSADER'S TOMB, ST. SAVIOUR'S CATHEDRAL, SOUTHWARK.

human head for ornamental purposes during Gothic times is that illustrated in Fig. 164. It shows a sanctuary knocker, placed on the door of a great cathedral and giving the right of sanctuary to any criminal who might succeed in clutching it. He would not be immediately admitted. It will be seen that the head is in the form of a mask, and that a person inside could see through the eyeholes and converse with anyone demanding entry. The occasional impatience of the pursuers is in the present instance to be readily recognized by the bullet hole in the forehead, showing that it was in use after the introduction of gunpowder.

The type of this face suggests that the work is of a late date, when again the grotesque and ugly were replacing the beautiful. Faces and figures are found very frequently indeed in small work of the fifteenth century, and in many instances the grotesque feeling predominates. Another small example of this is given in Fig. 165, which, as reproduced, is about half full size; it is one of a series of such small enrichments in Henry VII.'s Chapel, Westminster. During all the later Gothic period, subsequent to the Black Death in 1349, the human figure was used greatly in small details, especially in the bosses where vault ribs intersect, and more in Eng-

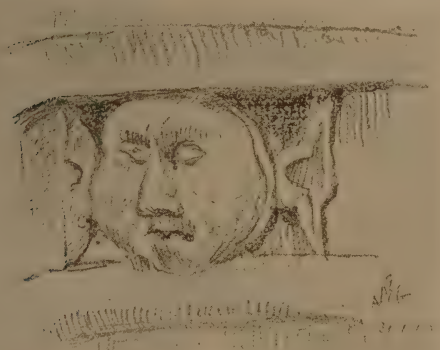


Fig. 165. Face in Hollow Moulding, Henry VII.'s Chapel, Westminster Abbey.



Fig. 169. Capital Lying on Grass in Front of Cathedral at Dol.

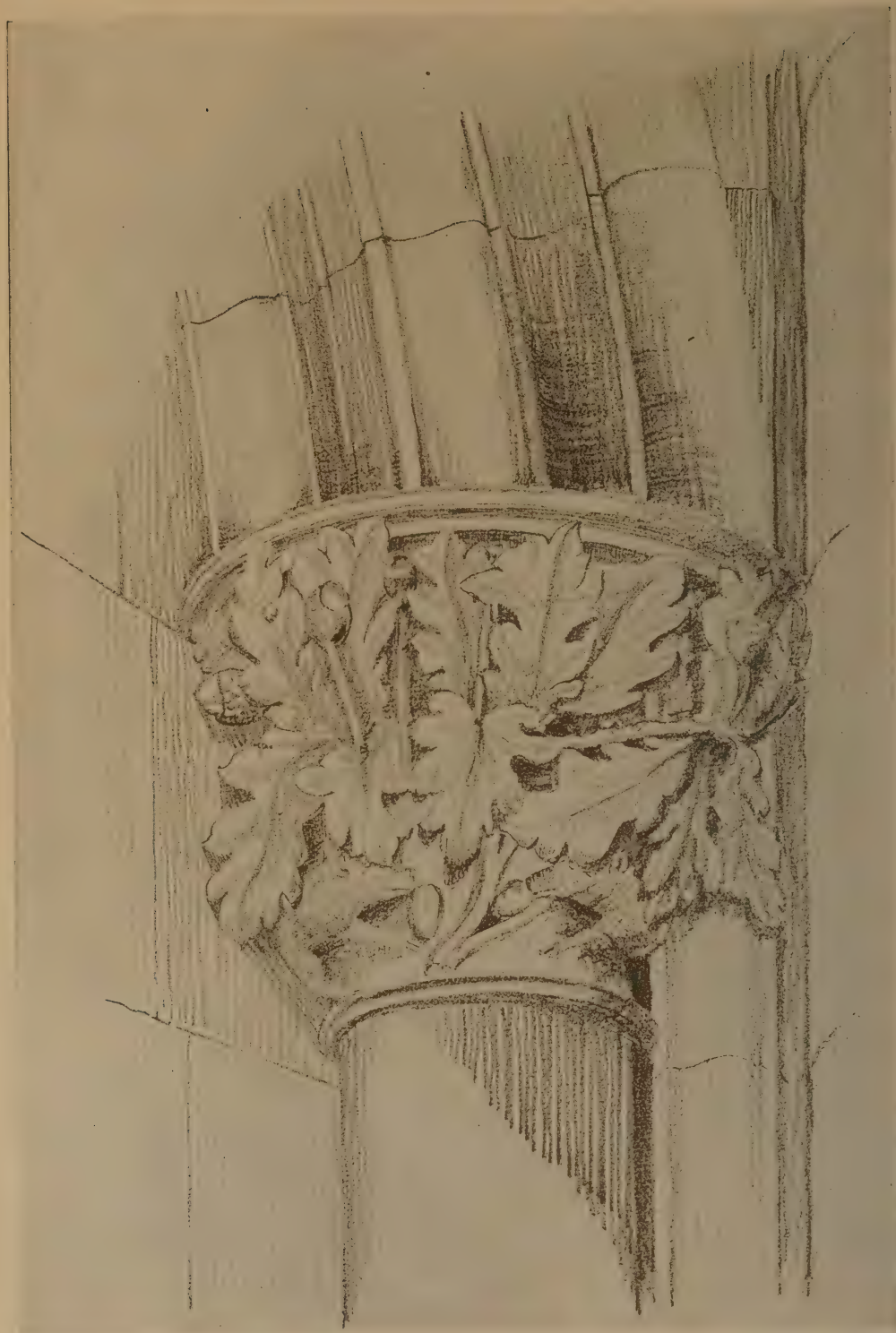


FIG. 167. A CAPITAL IN THE CHAPTER HOUSE, SOUTHWELL MINSTER.



FIG. 168. TERMINAL OF STAIRCASE TURRET, ST. ETIENNE, BEAUVAIS.
(Acting as respond to flying buttress.)

land than on the Continent. It was also employed largely in the form of statuettes in niches, but in no case did the later statuary reach the excellence of the early work. Its employment pictorially was, at this later date, more frequently found in Germany than in either France

or England. A small example of this is given in Fig. 166, showing how the story of the Flight into Egypt was illustrated in stone on one of the aisle gables of a church at Brunswick. In south Germany, particularly at Bavaria, the examples are extremely numerous and the

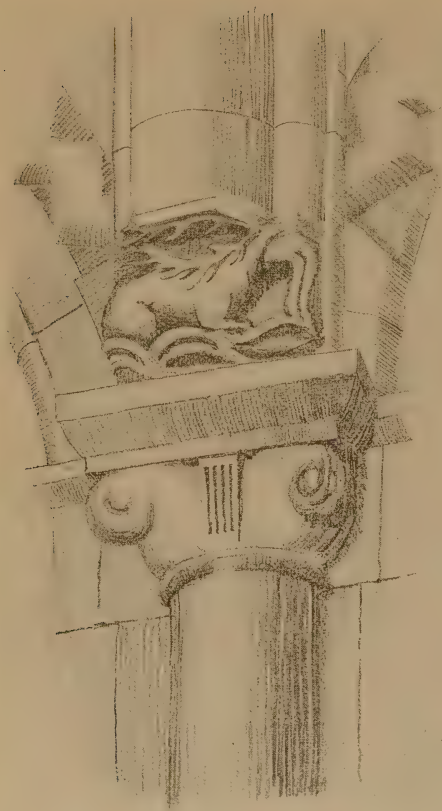


Fig. 170. Corbel for Vaulting Shaft,
Norwich Cathedral.

figures crowded together, the tale being generally much less easy to decipher than in this case.

Turning again to the consideration of carving with an animal basis other than human, one finds that wherever there was Gothic work there also was found an intense appreciation of the ordinary forms of country life; that is, the wild life of the fields. During the whole of the fourteenth century, and even in work which is later in date, the animal forms are generally perfectly true to nature and occur in profusion. An example of about the year 1299—that is, at the very opening of what is known as the “Decorated” period—is shown in Fig. 167. It is one of a series of small capitals in the wall arcade in the Chapter House at Southwell Minster, and upon it wild hogs may be seen feeding upon the acorns which have fallen from amongst the oak leaves, of which the capital is principally composed. Another of these capitals illustrates a hare being caught by two dogs, and variations of this same sort of things are simply innumerable, both in stone and wood carving. It may be seen again in the much later work of the staircase turret of St. Etienne, Beauvais, shown in Fig. 168, where the crockets, instead of being bunches of leaves, are carved as field mice set in various



FIG. 171. CHAINED DOG AND SWAN CORNICE, VESTIBULE TO HENRY VII.'S CHAPEL,
WESTMINSTER ABBEY.

natural attitudes. In the same way mice and rabbits are found in work executed nearly two hundred years earlier at Amiens Cathedral, upon buttress terminals which can only be inspected by going up upon the roof. Of course, it would be impossible to recognize the mice from the ground level; the sketch was made from the roof, which very few people would ever visit. A somewhat more grotesque, but still exceedingly realistic example of a late date, is the donkey's head capital now lying on the grass outside the cathedral at Dol, in Brittany, and shown in Fig. 169.

But if the animal carving remained realistic, it began in the fifteenth century to also take on a pictorial character, not always of religious significance, as had been the case invariably in earlier times. It became now quite a common thing, for instance, to indicate the name of the person under whom any particular work was carried out by means of what is called a "rebus," and occasionally such would include an animal form. An example is shown in Fig. 170 from Norwich Cathedral, the figure of a hart or stag lying down forming the rebus for Bishop Lyhart. This work belongs to the fifteenth century, although it was carved upon the stone which must have been inserted at a very much earlier date, for all around is easily recognized as being Norman. This same tendency to illustrate other than religious scenes in religious edifices is shown in a great amount of the carving of the period just previous to the Reformation, particularly in England. The fable of the fox and the goose forms the subject of a well-known cornice in the vestibule leading to Henry VII.'s Chapel. A small portion of this is shown in Fig. 171, the motive being repeated over and over again. It will be noticed that in both these cases, though the carving is of an exceedingly late date, yet the animal figures are still represented in a purely realistic manner. The general naturalistic idea had not materially changed from the earliest to the latest Gothic days.

In France, however, there was a certain reversion to the grotesque and the imaginary. Dragons and fabulous ani-

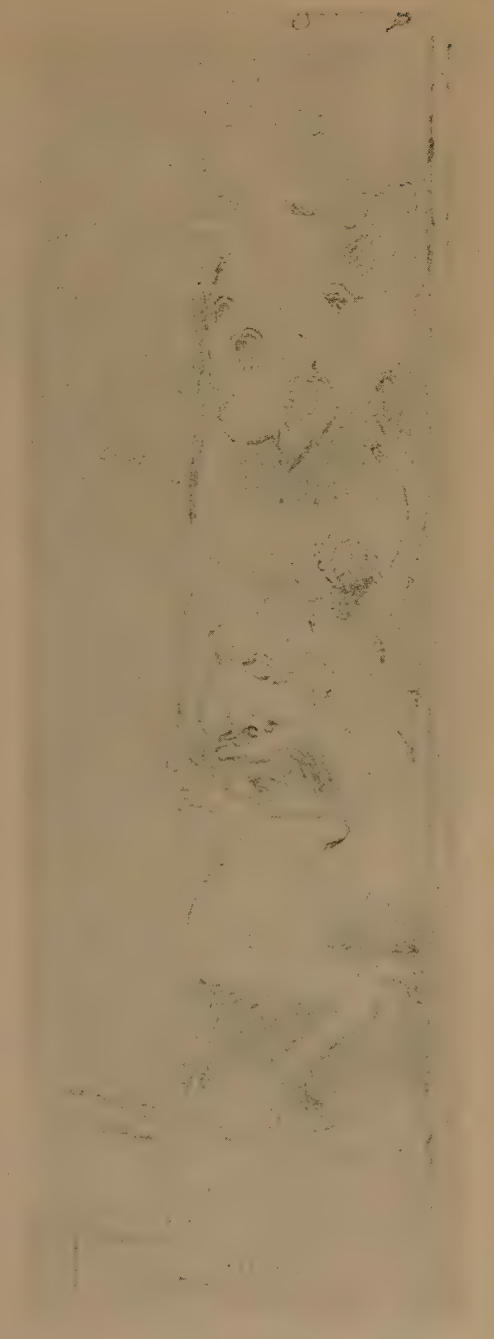


Fig. 172. Enrichment in Hollow Moulding, Beauvais Cathedral.

mals (such as that shown in Fig. 172, forming a part of the enrichment on the hollow moulding in Beauvais Cathedral)



Fig. 173. Pew in Ufford Church, Suffolk.

are frequently found, while the rebus and the fable occur but seldom. This carving must have been executed at almost the same date as that shown in Fig. 171; and possibly even a little earlier than the strange animals carved in wood which are to be found in England also, as is illustrated in Fig. 173, showing one of the pew ends in Ufford Church. The exact date of this is not known, but it bears indications of Renaissance influence in some of the minor details, and may very well have been carried out subsequently to the Reformation by workmen who still retained some of the traditional Gothic feeling, when dealing with animals at least.

If the Gothic spirit thus lingered in England, so also was it retained in the animal carving of France. It will be noticed in the vampire of François I., already illustrated in Fig. 140, and it is

to be found in combination with purely Renaissance carving in a good deal of the châteaux building carried on during the reign of that monarch. The best known and most prominent example is to be found in the row of gargoyles at the Château de Blois (Fig. 174). They are waterspouts from the eaves of the building, and are not led to, as in Gothic buildings by a pipe passing through a parapet, but they are true gargoyles all the same, or, at any rate, they acted as such originally, varying from one another, grotesque and ugly, yet full of vigor and almost suggesting living animals.

Another late gargoyle, but this time worked in beaten lead and not carved in stone, is shown in Fig. 175. It occurs upon the *flèche* of Amiens Cathedral; but although attached to an early Gothic building, there is ample evidence in the acanthus outline of the wing of this curious bird to indicate that the gargoyle was the work of one who had been trained in a Renaissance school.



Fig. 174. The Gargoyles, Château de Blois.



RIVER ELEVATION—THE RUMSON COUNTRY CLUB.

Seabright, N. J.

Freeman & Hasselman, Architects.

THE RUMSON COUNTRY CLUB

By the consolidation of the Rumson Polo Club, the Seabright Golf Club, the Meadow Yacht Club and the Seabright Tennis Club, the new Rumson Country Club has been established with a membership of over five hundred persons.

The clubhouse has been erected near the famous Rumson Road, between Seabright and Red Bank, N. J. It has a frontage of two hundred feet, facing the Shrewsbury River, and is seventy-five feet deep. The entire first floor is constructed of fireproof material. The upper part of the building is of frame construction with fireproof outer walls. The exterior walls have been stuccoed, slightly colored, giving a very rich and warm effect. The exterior wood trim is stained a pleasing color, blending well with the stucco. The roof is slate.

The porte cochere entrance is at the rear of the building and opens into the main hall, with the large lounging room to the left.

The requirements of a country club combining, as this does, four branches of outdoor life, demand careful thought. Messrs. Freeman & Hasselman, the architects of the building have worked out a very economical plan, utilizing all the available space to the best of advantage. There is an extra large main dining room with an outside dining room leading from this. For the entertainment of small parties several private dining rooms have been provided. The grille room, billiard room and cafe are

at the west end of the building, and on the east end is the ladies' reception room and dressing room. There are special entrances for both the men and women on each side of the building, which lead to their respective dressing rooms on the second floor.

A well lighted and comfortable card room, a directors' room, together with fifteen bed rooms and eight baths are also on the second floor.

The third floor is devoted to fourteen bed rooms and seven baths, where members may put up for the night.

The service end of the building is about twenty-five by seventy-five feet and contains kitchen, pantry, storeroom, etc., with servants' bed rooms.

The spacious piazza to the east, which commands a beautiful view of the Shrewsbury River, and the terrace with wide walks on three sides of the building are very interesting features.

The building is fully equipped with all the latest devices for the comfort of members and their guests, the convenience of long distance telephones in all bed rooms, a refrigerating plant, etc., included. A garage, stable, laundry building, juvenile club building and helpers' quarters are located upon different parts of the property.

Directly in front of the clubhouse is the Herbert polo field. To the west is the golf course and bowling green. There are tennis courts, a practice polo field and an aviation field near by.



FRONT ELEVATION—THE RUMSON COUNTRY CLUB.

Seabright, N. J.

Freeman & Hasselman, Architects.



REAR ELEVATION—THE RUMSON COUNTRY CLUB.

Freeman & Hasselman, Architects.

Seabright, N. J.



Living Hall.



Dining Room.

THE RUMSON COUNTRY CLUB.

Seabright, N. J.

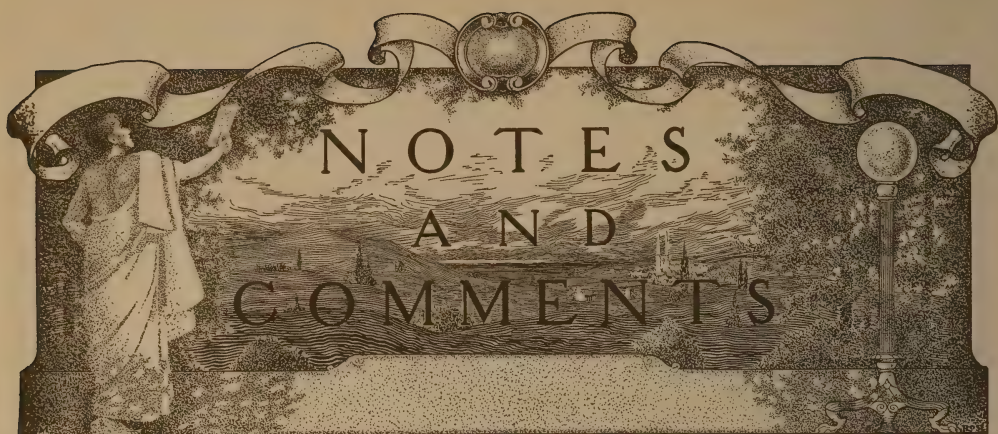
Freeman & Hasselman, Architects.



Ladies' Room.



Grille Room.
THE RUMSON COUNTRY CLUB.



Recent editorials in architectural journals strongly support the present effort of the American Institute of Architects to improve competitions, yet communications and minor notes show, in some cases, such a lack of information that it seems well that some statements on the subject should be made.

It is obvious that any improvement in the conduct of competitions can take place only as a result of the general enlightenment of the profession and through it of the public. After many years of discussion, the profession appears to have reached substantial agreement, as to what are the essentials of a well conducted competition. Without such agreement, the present advanced position of the Institute would be out of the question.

The Institute has made many attempts to inform the public as to the proper conduct of competitions and to dissuade architects from taking part in them except under proper conditions. Its carefully prepared statements, though they had an excellent educational effect, were without other result since they were merely advisory.

The Institute never has presumed, nor does it now presume, to dictate the owner's course in conducting a competition, but it aims to assist him by advising the adoption of such methods as experience has proved just and wise. But the Institute has at last reached the conclusion that the most effective means within its command for the improvement of competition practice lies in seeing to it that its own members do not take part in ill-regulated competitions.

Architects generally have for many years regarded the Institute as the highest authority on the ethics of the profession, and the Institute is certainly within its province when it instructs its members as to what is good competition practice and requires them to conform to it, just as when it instructs

them on other questions of professional ethics and requires them to conform to these instructions.

In consonance with these thoughts, the convention of 1907 adopted certain principles as in its opinion fundamental to the proper conduct of competitions, while that of 1908 decided that any competition not conducted in accordance with them should be formally disapproved by the Institute.

In practice it was found that it was impossible to gain a knowledge of all or even of any large proportion of the competitions throughout the country so as to disapprove those not in harmony with the Institute's principles. It was also difficult and expensive to notify all members each time that a competition was disapproved. Thus many badly conducted competitions escaped attention and were open to the participation of members.

It became obvious that the converse of this scheme provided a more practicable course. The convention of 1909, therefore, adopted the principle that participation in any competition the program of which has not been approved by the Institute is unprofessional conduct.

The convention gave the board authority to approve acceptable programs and power to delegate that authority. Thus it became necessary for the board to establish a standard by which to test programs submitted for approval. Fortunately, the opinion of the profession as to the essentials of a good program being well crystallized, the board found its task easier than it had anticipated.

The formulation of these essentials resulted in a "Circular of Advice Relative to the Conduct of Architectural Competitions" which serves the purpose of informing the public on the whole subject; of instructing architects as to what the Institute regards

as good practice; of strengthening the position of advisers chosen to conduct competitions as well as of setting up a standard to which programs must conform if they are to receive the approval of the Institute.

The board delegated its power of approval to the Standing Committee on Competitions and to a sub-committee for the territory of each Chapter. Each of these sub-committees deals only with competitions for work to be executed within its own territory. Programs for work not within the territory of any Chapter are passed upon by the Standing Committee.

The Circular of Advice, is, in general, an essay on competitions and it is in the main—as its name indicates—merely an advisory document. The board found comparatively few things so essential to the proper conduct of a competition as to be made mandatory. Its instructions to the committees charged with giving the Institute's approval are that the program should conform to the spirit of the Circular of Advice, but as this statement might be interpreted in various ways, more specific directions are given:

1. Approval must be withheld if a program appear not to be in consonance with law.

2. Except the law require an open competition, approval may not be given to one in which no precautions are taken that the competitors are competent to design and execute the work.

3. As experience shows that unless a professional adviser be in charge of them, competitions are almost always hopelessly bad, the Institute will give its approval to no competition that is not in charge of such an adviser.

4. The Institute will approve no program that does not constitute a contract between the owner and competitors guaranteeing that an award of the commission to design and supervise the work will be made to one of the competitors, nor will it sanction a program which fails to establish the terms of the winner's employment as those of the Institutes' schedule. There must also be provision for adequate compensation in case of the architect's dismissal or of the abandonment of the work.

It would seem that no argument is necessary to show that, lacking any of the above requirements, the program fails to reach such a standard as the Institute should set for its members.

A brief summary of the advisory portions of the circular would show that they treat the subject as follows:

1. It is pointed out that competitions are not generally to the advantage of the owner,

that it is better to employ an architect on the basis of his fitness for the work and that if a competition must be held, the interests of the owner will be best served by equitable and definite agreements between himself and the competitors.

2. The role of Professional Adviser is defined and his employment urged.

3. The owner is advised not to hold a competition open to all comers, but to carefully select his competitors.

4. The kinds of competition recognized by the Institute are defined.

5. Strict anonymity of competitors is urged.

6. The owner is advised to avoid various pitfalls in respect to the cost of the proposed work, competitors' and builders' estimates, etc.

7. The owner is urged to receive the advice of a competent jury before making the award.

8. Reasons are given why drawings should be as few in number and simple in character as will express the general design of the building.

9. A program is outlined in detail, some twenty statements being made as to its essential contents.

10. The question of what constitute proper agreements between owner and competitors and between owner and winner is treated at length.

11. The proper conduct of architects and of the owner is considered.

The circular was issued upon the 30th of March, 1910, and was widely circulated among members of the profession and the public generally through owners, editors, educators, etc. Copies of it may be obtained from Mr. Glenn Brown, Secretary of the American Institute of Architects, the Octagon, Washington, D. C. Its reception was marked by general approval and it has since then been in successful operation. Many programs have been brought into harmony with its requirements and have received the approval of the Institute. In some instances, the owner on receiving the circular has decided to abandon the idea of a competition, and has chosen his architect directly, a much to be desired result. In the instances in which the program was not brought into harmony with the principles approved by the Institute, the results have justified members in not taking part in the competition, since the outcome in most cases shows either failure to appoint any competitor as architect or failure to proceed with the work for which the competition was held.

Very truly yours,

Frank Miles Day,
Chairman.

AN INTERESTING STUDY

The report of Frederick Law Olmsted, Jr., on "The Improvement of Boulder, Colorado," has been issued in printed form by the City Improvement Association, to whom Mr. Olmsted addresses it. In some respects this is one of the most interesting reports of the kind that has been issued. It would be interesting in any case to learn what Mr. Olmsted would propose to do with a small Colorado town, where irrigation is everywhere necessary. But the report, which is very long, is quite different from any other—is *sui generis*. Even as a literary study, it has much to interest. And strangely enough, one has to consider its literary aspect. In more than one hundred finely printed pages—as large as this magazine—there is not a single photograph or diagram. A reference in the text to one drawing suggests that illustrations may have accompanied the original manuscript, but in the printing they have been left out, and we have only a book of solid text on the improvement of Boulder.

Curiously enough, as one reads the report, he finds it dividing itself into two parts. One of them has to do with city planning, as this is concerned principally with streets. The other had to do with landscape development;—with the parks, pleasure grounds and viewpoints which are possible in and about Boulder. The difference of style into which the writer seems unconsciously to have slipped as he discussed one or other of these subjects, is most marked. Perhaps, too, it is significant. Let us take two extracts, almost at random. Mr. Olmsted, writing of the City Plan, says: "If city officials had the back-bone to enforce such harsh and impersonal justice, and stick to their announced plan in spite of baby-talk, a few such unpleasant episodes would soon establish respect for the adopted plan. . . . But . . . any general rule of policy and almost any ordinance or statute law is more or less of a bluff. If anybody of good standing in the community calls the bluff the average American official is apt to think more of keeping peace in the family and avoiding harsh feelings than of hewing to the line in the execution of his presumptive duty." Again, in discussing the monotony of a repetition of the same type of street, he says: "It is conceivable that a committee of ladies might come to a consensus of opinion as to which was the best-looking dress in town, but what a depressing thing it would be if they all took to wearing it." As against

this sort of writing, one might quote from the discussions of landscape many passages that are full of feeling and poetry. He speaks of sitting "beneath clean-stemmed trees through which the breeze may freely draw, to feel their canopy overhead protecting the eye from the glare of sky and sun, and to look out upon an open space bathed in brilliant sunshine." He speaks of gardens "all aglow with bloom"; of "a wonderful plunging view across the valley to rugged mountains bathed in sunlight," and you feel that here the real man is speaking from his heart. It is not a contrast that should be passed lightly over, least of all by Mr. Olmsted himself. In the very long report there is a great deal which is of purely general suggestion, applying as well in one town as another. If that weakens the value of the report for Boulder, it adds correspondingly to such value as it may have for other communities, and of course there is a great deal of definite suggestion for Boulder. This, however, as we have indicated, has to do almost wholly with the topographical features of the place and its immediate surroundings. Architecture is hardly mentioned. The grouping of public buildings is advocated on general principles, but dismissed with a page. The closing chapter, two pages long, on "Control for Private Property," discusses only billboards. One closes the book with the feeling that it makes a distinct and valuable contribution to City Improvement literature in what it says of the landscape treatment of the streams and irrigation ditches, while the very many pages of the rest of the book are quite common-place. Yet so valuable are the distinctly landscape suggestions that they give a value to the volume which must give it a relatively high place among city planning reports.

CHICAGO SETTING AN EXAMPLE

Though the plans which Mr. Burnham has made for Chicago are of an elaborateness and magnificence that are beyond the grasp, or even the reach—to use the familiar Browning figure—of most other municipalities, yet the very splendor of them cannot fail to have an effect which is widely inspiring, encouraging other cities also to dream of great things. And now the campaign in behalf of the Chicago plans promises likewise to set a standard in enthusiasm, courage and enterprise. Not only has the Report been most elaborately and beautifully published, at a

cost reported as anywhere between \$20 and \$40 a volume, but the Commercial Club has arranged an amazing publicity campaign. At a dinner of the Club in April there was made a call for subscriptions for the campaign, and it was stated, in true Chicago style, that \$15,000 would start the work. At the end of four days the subscriptions—again in the Chicago way—totaled nearly \$30,000. It is proposed that \$10,000 be set aside for maintaining the offices, that arrangements be made for presenting stereopticon lectures before clubs and civic organizations, and that a less expensive edition of the book—a “cheap” edition, that will cost only \$3 or \$4 a volume—be brought out, and a copy placed in every public school of the city. The trouble with most cities which get city-plan Reports is that they expend about all their energy and most of their money on getting the mere Report; then they publish it in more or less conventional fashion, and sit back and wait for something to happen. To be sure, a good deal usually does happen; but the value of the Chicago example is in showing that after the Report has been secured and adequately printed, the real work is just ready to commence.

MORE COLONIAL HOUSES SAVED

A reader of a note which was published in this department in August, in which was commended the action of the Marblehead (Mass.) Historical Society, in securing the fine old Colonial Lee mansion for the appropriate housing of its collections, sends a long article which F. W. Coburn contributes to the Boston “Transcript,” about two other ancient houses in Massachusetts that were last summer somewhat similarly saved. Both of these are in Essex County and date back to the latter part of the seventeenth century, and both are to be repositories of Colonial handiwork. They are the Ward house in Salem, which the Essex Institute has secured and moved to its own grounds; and the Pastor Capen house at Topsfield, which the Topsfield Historical Society has acquired. Built only three years apart—1684 and 1687, respectively—the houses are described as “nearly identical in style and constructional features. Both are invaluable survivals from an era in which wood as a building material was used with almost invariable good taste and intelligence.” “It would be interesting” exclaims Mr. Coburn, “to conjecture how many centuries hence these houses may still be seen and studied, perhaps by people to whom the use of wood

in building has become a mere historical memory.” It is true that in Japan wooden temples a thousand years old still stand, to be studied and admired. The Salem house, now put on to very large grounds, is to have an appropriate old-fashioned garden, with box bordered paths, around it, so giving to it the setting it ought to have. And this, like the antique furnishings that are to be placed in the structure, is to supplement the interesting exhibit of the structure itself.

RESTRICTION OF BUILDING HEIGHT

The restriction of building height, long accepted in Europe, has now ceased to be a novelty in the United States; but two movements in favor of it, that have recently developed, are interesting not alone for their wide geographical and social separation but also for the point of view. One is in Denver, where a movement, backed by the Art Commission, the Colorado Chapter of the A. I. A., and kindred bodies, seeks to secure restrictions for the construction that will abut on the costly Civic Center which Denver has set herself to build; the other is in New York, where the Committee on Congestion has taken up the matter with reference to tenement house construction. The purpose of the first named movement is sufficiently obvious and happily it has the cordial backing of the official building inspector. The arguments brought forward by the New York committee are ten in number, of which the following are of the greater professional interest for the architects: In a six-story tenement, only one-fourth of the rooms secure an adequate supply of sunshine; in most parts of all the boroughs except Manhattan healthy tenements can be constructed that will afford sunshine in practically every room and yet give a good return upon the present value of land; restrictions, which may be provided by a “districting” of the city, are essential to prevent the erection of high buildings that will be used for apartments, and that will so increase the value of land as to drive the small owner out of the district. They are therefore “necessary to protect the laborer who wants to own his home.” These restrictions will, it is held, enable the educational authorities to estimate with much accuracy the future population and determine the maximum area needed for school sites throughout all the boroughs, so enabling them to secure the sites with the smallest chance of wasting money. Similarly other city departments will be assisted.

A CURIOUS EXPERIMENT

An advertisement announces, not far from Boston, of a village colony especially designed to attract those Hebrews of Southeastern Europe who have lately gathered in such great numbers in the city's North End and northern suburbs. It does not appear that the movement is philanthropic in any way, and that fact adds rather than detracts from its interest. For at the very moment that it seems, through the fact of its existence, to give commercial endorsement to the sanity of the Garden City movement, it deals it a stinging blow by subordinating as a feature the back-to-the-soil wholesomeness which is always put forward as the Garden City's main claim to favor. The prospectus announces, indeed, as its purpose a colony of humble dwellings, each in its own plot of ground; but it proposes to place these around a grand central pleasure-spot, in which will be a hotel, restaurant, picnic grove, boating, moving pictures, and all sorts of entertainments. The idea of the colony seems not to be the provision of the charms of *rus in urbe*, but of *urbs in rure*—and there is something to be said for that. In fact, the recommendations of the Country Life Commission cannot be described as unsympathetic to the general principle of such a move. The experiment is certainly worth watching. In recognizing human frailty—if frailty it be to crave opportunities for relaxing gaiety and for entertainment that is not impressively “improving”—it gains an element of strength, or at least of popularity, which has been lacking in most of the movements designed to draw humble workers from the city. But to a layman it seems curious that the Chosen People should be those chosen for this experiment. Germans, French, the playful folk of Southern Italy and Sicily, or even plain Americans, would have seemed a more promising constituency. And what a rare architectural opportunity such an experiment would offer for appropriately re-creating, with slight American changes, a “Little Italy,” or any old-world town!

ART COMMISSIONS FOR TOWNS

No doubt that person would be very brave who would accept a position as a member of the Art Commission of a small town; but heroes are seldom wanted when the occasion demands, and we may be sure that if towns wanted Art Commissions, there would be commissioners. In fact, the chairman of the Art Committee of the New York State Federation of Women's Clubs has been deliberately advocating Art Commissions for small towns; and lately in the Massachusetts town of Milton, there has been serious consideration, by a formally appointed committee, of the desirability of having an Art Commission for that town. The idea was, that if Milton had an Art Commission, there should be submitted to it the plans of all municipal structures to be erected on town land, and the designs for all works of art and objects of utility that might be thereafter erected on public property. The cemeteries alone were exempted. The report of the committee is most interesting. It was able to discover no art commission having official existence outside of the large cities. Nevertheless, the committee declared its opinion to be that an art commission, properly appointed, would be desirable for Milton, and it pointed to the success of the commission in New York to prove its case. It appears that an act of the legislature is necessary in Massachusetts to enable a town to appoint such a commission with authority, and a general act has been drafted for presentation next winter. The experiment, should the commission be authorized, will be watched with interest.

In the October issue the house of Mr. A. Grinager on page 292 and the Frank Garmacy Residence on page 294 were credited to Mr. W. A. Phillips, as architect. We wish to correct this, making the proper credit read Mr. J. H. Phillips, Architect.

Credit should be given to Mr. Floyd Baker for the photographs of the New York Public Library published in the September issue of the Architectural Record.

THE ARCHITECTURAL RECORD

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THE MILLS & GIBB BUILDING.

4th Avenue and 22d Street, New York City.

Photo by August Patzig.

Starrett & Van Vleck, Architects.



THE NEW ARCHITECTURE

The First American Type of Real Value

A. C. DAVID

Photos by August Patzig

New York is a city in which many things happen, unprecedented in the history of urban humanity. No other city in the world has ever added 500,000 inhabitants to its population every three years. In no other city does such a high level of real estate values prevail over so long a strip of land as the level of prices which are being paid for lots on Fourth Avenue, from Thirtieth Street to Fiftieth Street. In no other city has anything like \$200,000,000 been invested in new buildings in any one year. But unprecedented as are these and other evidences of the increases of population, wealth and business in New York, they are less remarkable to a discerning eye than a real estate and building movement which has recently been taking place on a small part of one avenue in the new mercantile district in that city. We refer to the transformation which has been made during the past two years on Fourth Avenue, between Union Square and Thirtieth Street.

The transformation which has been taking place on Fourth Avenue is not remarkable on account of the high level of real estate values which has been thereby established, because real estate

on Fourth Avenue is still not worth more than a third of what it is on the best retail section of Fifth Avenue. The peculiarity of the movement on Fourth Avenue has consisted of the large number of new buildings of a single type erected in a comparatively short time. Within a distance of about a half of a mile, and during an interval of about two years, some fifteen mercantile buildings have been constructed. The largest of them covers a whole block front. The smallest of them a little less than half a block. The lowest of them is twelve stories high. The tallest of them is twenty stories high. The average for the whole group is sixteen stories. They have converted an avenue, which was formerly devoted to small retail stores and old furniture shops, into an avenue given over chiefly to mercantile business of the highest class. They will be used for the offices, the ware-rooms and the show-rooms of large manufacturing and importing firms and corporations, and they supply more floor space for such purposes than only a short time ago would have been needed during a period of ten years.

The interest of this quick transforma-

tion for the readers of the Architectural Record does not, however, consist in the evidence it affords of the business growth of New York. It consists, rather, in the opportunity presented on the new Fourth Avenue of appraising the value and effect of the forces which are molding modern American commercial architecture. For this particular purpose, it is much more useful than any other group of buildings which are concentrated within a similarly small space in any other American city or in any other part of New York. In the first place, they are thoroughly contemporary. In the second place, they are strictly commercial. They have not been erected by people who had any money to spend or any reason for spending money on architectural "effects." In the third place, with a few exceptions, they have not been designed by the architectural firms who have been most conspicuously successful in designing other types of buildings. They have usually been issued from the offices of architects who have specialized in commercial work, and who have made their reputation by their ability to plan such structures so that the smallest profitable expenditure of money will bring the largest return in available space, in economy of operation, and in adaptation to use. In certain cases they are owned and have been built by large wholesale firms, who will occupy them as their offices, and who have no reason to advertise their business by any architectural display. In other cases they have been erected by speculative builders, who have constructed them for the purpose of filling them with tenants and then selling them to an investor, and, of course, in all such cases the opportunities for unprofitable expenditure are cut down to an absolute minimum. These Fourth Avenue buildings have been planned and designed exclusively for the purpose of being made to pay; and on this fact one must insist to the limit, because it is the salient fact concerning them, and because they are distinguished thereby from many other commercial buildings which have been erected in other parts of New York.

Other than strictly commercial reasons have, for instance, dominated the ap-

pearance of the great majority of office buildings in the financial district and of many of the new edifices recently erected on Fifth Avenue. A bank, for instance, when it builds an office building, frequently sacrifices a good deal of space and money merely for the purpose of imposing on its customers an impression of its opulent stability; and this expenditure has its justification, because a big bank, like a big life insurance company, is a financial institution. Moreover, the fact that these financial "institutions" spend money on costly materials and details, and devote rentable space to the purpose of merely creating an "effect," has an influence upon the design and the appearance of competing buildings, the owners of which have no reason connected with their own business for any similar expenditure. A certain standard of ornate decoration is established, which tenants come to demand, and which the builder is obliged to supply at any cost to himself. Similar motives have operated on Fifth Avenue to take many, apparently, commercial buildings out of the exclusively commercial architectural class. The Gorham store has been described by a good judge as the best-looking store in the world, and this judgment may be true; but, obviously, it cannot be described as a strictly commercial building. Its customers are people of wealth and refinement; and the management of the Gorham company has, consequently, a good reason for entertaining their stylish customers in a really stylish habitation. So it is with the Tiffany store, and so it is to a smaller extent with many other Fifth Avenue commercial buildings. To be sure, certain other commercial buildings have been erected on Fifth Avenue which are veritably and vulgarly commercial; but they are vulgarly commercial not because they are frankly devoted to the transaction of business, but because they are business buildings, which are making an ugly and ostentatious attempt to advertise their importance instead of a comely and a discreet attempt.

This brings us to the gist of the matter. The better Fifth Avenue buildings are either modifications of European residential styles, as in the cases of the



Photo by August Patzig.

THE FOURTH AVENUE BUILDING.

4th Avenue and 27th Street, New York City.

Chas. A. Valentine, Architect.



Dodd, Mead & Co. Building.
4th Avenue and 30th Street, New York City.
Babb, Cook & Welch, Architects.

Tiffany and Gorham buildings, or they are modifications of European (French) apartment house architecture, as in the case of the Altman's store. They are buildings which are commercial in function, without any pretense of being business-like in appearance; and in this respect they are following in the footsteps of the traditional European methods. Substantially all European buildings which have been used for business purposes have been designed as modifications of urban residential styles. Europe has never had any specifically commercial architecture, and in all proba-

bility it never will have. A specifically commercial architecture has no reason for existing unless specifically commercial requirements in a building are allowed full expression. Such can never be the case in cities, which restrict the height of buildings either by ordinance or by any interpretation of rights under the common law, such as the English custom of "ancient lights." If American cities had begun by restricting the height of buildings we should never have had any specifically commercial architecture in this country. The tall building is the economical building. It renders meaningless all the architectural values upon which the traditional European street architecture has been based. Precisely and exclusively because it was allowed to shoot upwards, American commercial architecture was emancipated from paralyzing restrictions and has become a specific and original type,



103 Park Avenue.
Park Avenue and 41st Street.

dominated by novel formative and essentially real, practical requirements.

It was, of course, evident from the very beginning of the American skyscraper that some such development was taking place, although the first indications of it appeared in Chicago, rather than in New York. The earliest tall buildings erected in Chicago were dominated by practical requirements, but they were far from being complete expressions of the new American commercial architecture. In the first place, the requirements for such buildings had not at that time been fully defined and standardized, and, in the second place, the buildings were in appearance, unnecessarily uncouth and ugly. The early New York skyscrapers, on the other hand, were designed to a considerable extent independently of practical considerations. From the start the New York architects, supported by their clients, were seeking in their skyscrapers to make some kind of an irrelevant and costly architectural display; and they frequently sacrificed practical advantages and spent an unconscionable amount of money in a kind of architecture that diminished rather than increased the commercial value of the building. It was not until almost ten years later that New Yorkers began to realize that commercial buildings of a certain kind could be made more, rather than less, attractive by a loyal and intelligent attempt to make them serve an exclusively commercial purpose.

It is not our purpose to write a history of the architectural development of the American skyscraper. Many architects have contributed to the process, and it has been helped by many improvements in technical methods. If it had not been for the enterprise and adaptability of manufacturers of front brick, terra cotta, steam-heating plants, elevators and the like, the new commercial architecture would not have been possible; and the earlier architects were hampered by the lack of many materials and devices upon which both the utility and the good looks of the new commercial architecture depends. But a certain result has been reached; and what we wish to call attention to is the fact that this result is summed up better on this half a mile of



Three of the Most Recent in the 4th Avenue Development.



The Parker Building.
4th Avenue and 19th Street, New York City.
R. H. Robertson, Architect.

Fourth Avenue than in any other similarly small neighborhood elsewhere in New York or in the United States. New Yorkers are fully justified in talking very big about these buildings. There is no group of purely commercial structures in the world which do more to earn their living, both in use and in appearance, than does this group on Fourth Avenue. It is American commercial architecture at its best, and American commercial architecture is not only the best, but the only genuine commercial architecture in the world.

By insisting that these Fourth Avenue buildings are, on the whole, the most in-

teresting group of commercial buildings concentrated in one spot, either in this or any other country, we do not mean that they constitute a satisfactory solution of the problem of the design of skyscrapers, or that any one of them is a beautiful and exhilarating piece of architecture. But certain qualities can be claimed for them as a group, which justify the description. They are really commercial buildings, because they have been built to pay, while, at the same time, they have by the use (for the most part) of entirely appropriate means been made measurably attractive. In the course of time the problem of meeting in the most economical manner the complex group of practical requirements, upon which the earning power of such build-



The Everett Building.
4th Avenue and 17th Street, New York City.
Starrett & Van Vleck, Architects.

ing are based, will be still more completely solved, and architects will be able to make the resulting design still more appropriate; but even if these Fourth Avenue buildings are still far

The mercantile buildings erected on Fourth Avenue differ from the great majority of office buildings, in that the rents which can be charged for space therein are smaller than the rents which



THE COOPER HEWITT BUILDING.

Photo by August Patzig.

4th Avenue and 28th Street, New York City.

Clinton & Russell, Architects.

from completely representing the full development of their type, they assuredly point in the direction which will lead to the ultimate attainment of the goal.

can be charged in structures used exclusively for office purposes. In the latter several dollars a square foot can frequently be obtained. In the former,

sixty or seventy cents a square foot is usually the limit. Of course, the difference in the value of the land on which the two types of buildings are erected will account for a large part of the difference in rent. Nevertheless, the architect of a loft building is forced into rigorous economies which the architect of an office building can sometimes escape. An additional expenditure of \$50,000, which would constitute a small portion of the cost of the office building, would constitute a much larger proportion of the cost of a mercantile building. The expense of the latter must be kept down to somewhere between twenty and twenty-three cents a cubic foot, while, at the same time, the standard of construction, at least in the case of buildings seeking the better class of mercantile tenants, must be very high.

The practical conditions which these buildings are required to meet may be grouped under five heads: (1) those following from the necessity of obtaining a maximum amount of clear and available floor space, (2) those resulting from the exactions of the insurance companies, (3) those resulting from the building laws, and (4) those resulting from the necessity of economical operation. Finally, speculative builders have discovered it advisable to pay some attention to design, because, other things being equal, a structure which presents a good appearance sells better than one which does not.

Of course, the prime object is to secure the maximum floor space, made properly available by accessibility, the absence of impediments, abundant light and proper distribution. In large lofts, containing 10,000 or more square feet there may be large numbers of employees, engaged in various kinds of work, all of whom have to be overlooked by a floor manager. The ideal loft, consequently, is square in outline; and anything like an L-shaped plot is usually avoided. Among the new Fourth Avenue buildings all except one are built on square or rectangular lots. Starting with a square lot, the great effort of the architect must be to secure the largest possible amount of light for the different floors, because on such a supply of light

the maximum availability of the floor space will depend. The amount of light which he can get will, of course, depend upon the number of directions from which good light can be secured; and the consequence is that the control of a corner is of the greatest practical importance in designing an ideal loft. With that advantage more or less light can be secured for three sides of a floor; and the amount will be more, rather than less, when one side fronts on an exceptionally wide thoroughfare, like Fourth Avenue. As a matter of fact, all but two of the important buildings recently erected on this avenue are built upon one or more corners. Usually the space obtained on any single floor is thrown into one large loft; but sometimes such is not the case. In planning the use of his floor space, the architect is obliged to consider the possibility of subsequent subdivision.

The height, no matter how many directions from which it is obtained, is, of course, made available by windows. The great object of the plan is to obtain the maximum area of exterior openings; and these windows must be arranged, if possible, so as to make every square foot of floor space available without the use of artificial illumination. The consequence is that large mullioned windows are used, so as to fill the entire space between the piers with glass. Until recently the height of the windows was determined by the height of the steam radiators from the floor; but more recently the architect has been able to lower his window sills by using a system of indirect steam radiators, which flattened out the space needed for the heating arrangement. The net result has been to leave practically only the pier and the floor lines solid on the exterior, all the rest of the façades being thrown into window space. The dominant consideration of a maximum amount of light has also tended to increase the height of the ceilings to the very limit of economy, because of the aid rendered thereby not only to the lighting, but to the ventilating system. The arrangements for ventilation are very carefully planned and insure good air in all kinds of weather.



Photo by August Fatzig.

THE MILLS & GIBB BUILDING.

4th Avenue and 22d Street, New York City.

Starrett & Van Vleck, Architects.

Of course, the amount of clear and available floor space is affected by many factors besides the amount of light. The interior columns must be arranged along the fewest possible number of lines, and the various conveniences and services connected with the building must be planned so as to supply an adequate service, without diminishing any more than necessary the rentable floor space. The planning of these services is, perhaps, the most difficult part of the architect's job, because the chance of economy varies with the class of tenants for which the building is prepared, the size of the lot and its shape. The number of elevators needed, for instance, will vary according to the use to which the lofts are put. Two elevators have been considered enough for a building 100x100, but of late years such a limitation of the elevator service has been found dangerous. If the floors are used for manufacturing purposes or are subdivided into offices, the number of employees increases; and as they usually arrive and are dismissed at about the same hour, the elevator service has to be proportioned to the exigencies of emptying the building, if necessary, within a few minutes. A large area has to be devoted, also, to the freight elevators. They have to be provided with a separate entrance, which is situated, if possible, on the side street, where trucks may have less difficulty in unloading and loading. Another difficult matter to arrange economically is the toilet accommodations. Two toilets have to be provided on every floor, one for each sex; and in case the building is used for manufacturing purposes, the factory law requires the furnishing of additional toilets elsewhere in the building.

Second only in importance to the planning of a maximum amount of clear and available floor space is the satisfaction of the exactions of the Board of Fire Underwriters, so that the tenants may obtain the lowest possible rate of insurance. The standard of fireproof construction is thus pretty well fixed, but it tends constantly to become higher on grounds, not only of fire protection, but because of the resulting economies of maintenance. The tenants in such build-

ings carry large amounts of stock, much larger than the tenants of an office building, and the saving for them is very considerable, in case the building measures up to the highest standard of fire-proofing. Some of the best of Fourth Avenue buildings are models of substantial, safe, economical and at the same time quick construction. In a number of them granolithic or concrete floors have been used. Metal trim of a very simple stock design and painted to represent wood has become almost universal. Ornamental designs are avoided in the plastering, and the plaster corners are protected by metal beading. Speed of construction and necessary quickness of occupancy makes it necessary to standardize all details, and to omit as much paint as possible. Of course, an automatic sprinkler system and full local fire protection have to be provided for every floor.

Floor loads, stairways, fire-escapes and the like are all designed so as to conform to the requirements of the local building law. The steel frame has to be of sufficient strength to carry a live load of one hundred and twenty-five pounds to the square foot. A substantial saving can sometimes be brought about by full co-operation between architect and engineer in the design of the frame-work. An economy usually results from combining the stairway and fire-escape provisions of the law. Two stairs are demanded for each 5,000 square feet of space; and in buildings of larger area, the exterior fire-escape, which is also demanded is converted into an outside stairway.

Changes of considerable importance have recently been made in the equipment of these loft buildings. Until recently it was almost the universal custom to install a heating, lighting and power plant in buildings of this character, because the policy of the public utility companies made such private installations profitable. Now, however, contracts can be made to obtain the power from the street, which makes it more economical to buy it; and the consequence is that such plants are now generally omitted. Space is still left for them so that they can be installed at

some future time, in case the economical operation of the building should demand it; but the day will probably come when a cheap supply of power from a central plant will be so well assured that such a



The Brogan Building.
4th Avenue and 20th Street, New York City.
Neville & Bagge, Architects.

space will no longer have to be reserved. When this time does come, it will be possible to effect additional economies in interior arrangement.

The foregoing are some of the essential practical requirements, which have

to be met by the architects in the design of these buildings, and when they are all met he is not left very much discretion in adapting his interior arrangements to a pleasant exterior effect. The exterior consists of a frame work, usually about sixteen stories high of piers and floors, the lines of both of which are separated by fixed distances, and both of which cannot be disguised by much ornamentation. The use of large detail is forbidden both by the expense and by the knowledge that no detail can be scaled large enough to count effectively at such a great height from the street. There is only one architectural device of importance which they are permitted to use at the expense of practical availability of the building. They have been permitted to place cornices on some of the buildings whose projection is sufficient to hurt the light on the top floor. The consequence has been that the top floor is often used in part for the janitor's quarters, for store-rooms, or for extra toilets, whenever they are needed.

At the same time it must not be inferred that the architect, even if he would, could ignore aesthetic considerations. A certain standard of architectural decency tends to be imposed even on speculative builders. They find that a building which has been made measurably attractive in appearance at some moderate cost will sell better than a building in which such considerations have either been ignored or have been met by clumsy and vulgar methods; and the means whereby some measure of architectural attractiveness can be obtained within the necessary limits of expenditure are now pretty well settled by common consent. Thus the appearance of these buildings, like every other aspect of them, tends to become standardized.

In the effort to render a sixteen-story building attractive at a minimum of expense, the architect has to depend upon a few simple and obvious devices. He can in the first place group his window openings to some slight extent and by these means he can emphasize the corners of the building and give them a certain solidity. In many cases this device has not been used, but in those



Photo by August Patzig.

THE THREE THIRTY-FOUR FOURTH AVENUE BUILDING.

4th Avenue and 25th Street, New York City.

Geo. B. Post & Sons, Architects.

buildings, such, for instance, as the Braender Building on the southeast corner of 24th St., whose architects have used it, the effect is excellent. In no other way can a structure of this kind be made to look like a tower rather than a cage, and the cost of the arrangement is practically negligible. It gives the



The Ashland Building.
4th Avenue and 24th Street, New York City.
Wm. C. Frohne, Architect.

building a salient line and direction, from which it can derive some propriety and dignity of appearance.

A tall loft building can do without emphatic lines, but it cannot do without some attractiveness of coloring. The great effort of the architects has been to obtain a good-looking material for the

main shaft of the edifice, and in this effort they have been enormously helped by the advances recently made in the manufacture of front brick and glazed terra cotta. In one or two cases stone has been used, and with admirable results, but the cost of stone is usually prohibitive. An architect can now choose between many varieties of brick and terra cotta, all of which give the building a pleasant color and surface, and all of which are susceptible within limits of decorative treatment. It is particularly in this respect that the Fourth Avenue buildings exhibit a considerable average advance over any similar group of their predecessors. A better colored brick or terra cotta has usually been specified; and the material has been treated with discretion and good taste. In some cases decorated patterns have been obtained in the laying up of the brick itself. In other cases white glazed terra cotta decorated with superficial ornamental patterns has been effectively employed. In still other cases a brick building has been trimmed with colored and glazed terra cotta. The variations on the central idea are numerous and ingenious and permit the display of a high degree of aptitude for purely decorative design. What is needed and sought is essentially an attractive and effective arrangement of color and pattern. And in seeking these appropriate and economical means of ornamentation, the architects have abandoned an error, which was very prevalent until recently even among the designers of strictly commercial buildings—the error of overloading the top stories of a sixteen-story edifice with masses of ugly and bloated terra cotta detail in high relief. Ornamentation of this kind was ineffective from the street, and from the upper windows of an adjacent building it was frankly hideous.

We trust that readers unfamiliar with conditions in New York will now be able to appreciate the importance of this group of mercantile buildings as representing a significant and prominent architectural type. The dominant idea to keep in mind in respect to them is that they are from every point of view essentially a normal and natural growth. In almost all other departments of Ameri-

can architectural design the process of improvement has depended on the somewhat forcible imposition on the American public of European technical standards and traditional forms. But in respect to these commercial buildings this usual source of architectural amelioration has availed nothing. Indeed whenever the attempt has been made to impose these standards and forms on commercial buildings the result has been perverting and in some instances corrupting. Neither has very much progress been made by means of a rigorous application of merely logical ideas. The advance has come about by way of a candid and unpretentious attempt to de-

sign buildings, which satisfied every real practical need at the lowest possible cost. The result of this attempt up to date is a group of buildings which really earn their living, and they do so without either any subservience to tradition or any revolutionary departure from it. They are absolutely a case of the survival of the fittest—the fittest, that is, under existing conditions. The conditions will change both aesthetically and practically, but any future advance of American commercial architecture will depend upon a further development of the ideas and the methods which have made these Fourth Avenue buildings what they are.



Photo by August Patzig.

4TH AVENUE, LOOKING NORTH, BEFORE THE RECENT DEVELOPMENT.



THE BRUSSELS EXPOSITION, 1910—THE FOUNTAIN AND MAIN BUILDING.

Brussels, Belgium.



FIG. 1. THE BRUSSELS EXPOSITION, 1910—THE MAIN HALLS OF BELGIUM.
Brussels, Belgium.

THE BRUSSELS EXPOSITION, 1910

FRANCIS S. SWALES

Every great exposition is, from the architect's point of view, a disappointment. Not because it does not present opportunities for the display of architectural abilities—artistic as well as scientific—but because the opportunities are neither so many nor so great as they seem to be as one thinks of the exhibition, as the advertisements describe it, in terms of so many "hundred acres covered." Vast acres are so often confounded with vast artistic possibilities when mentioned in connection with an exposition that it has become a popular belief that the "bigger the show" the more beautiful is the mere corollary.

It is one of the evidences of a real appreciation of architecture on the part of the intelligent public that every exposition promoter recognizes the necessity of commencing his enterprise by obtaining the best architectural "picture" possible, in order to arouse public interest in his scheme. It is a further evidence of the same appreciation that

he recognizes also that the work of one architect, however brilliant a designer he may be, will not suffice for all of the buildings—that there must be a "variety," as well as attractiveness to the scheme as a whole.

The architectural "picture" accomplished—and it may be insisted that this is always the *clou* of the exposition, because, however good the exhibits themselves, and however well arranged, and however much they may be the matter of importance to bring to the attention of the public, they are *not* the attraction to visitors. It is the effect of the ensemble—the buildings, terraces, gardens, fountains, lighting and general gaiety of the grounds—in a word, the "picture" which draws the crowd. This accomplished, and attendance taken for granted, the next problem is to make the visitors spend their money. For this purpose, large spaces must be given up to restaurants and the "shows," "attractions"—or "distractions"—which afford



Fig. 2. The Brussels Exposition, 1910—The Gardens in Front of the Kermesse.

animal sensation or pleasure to the less intelligent and the younger visitors. It is upon the probable income from the restaurant and amusement sections that the exhibition promoter must reckon his possible profits—if any are to be obtained directly from the exhibition as a business enterprise—as the returns from the spaces let to exhibitors, in certain sections, seldom can be made more than enough to pay the net cost of the buildings in which they are housed, while other sections, such as the fine arts and education, must afford free space; and the cost of the buildings required to house the exhibits in such sections must be charged to the general account, which the gate receipts are supposed to balance.

It follows, then, that the more space given up to exhibits which give no direct financial return (bearing in mind that, whatever he may know in advance of the final outcome of his figuring, the promoter must always show his enterprise to be financially sound!), the more the architectural cloth must be stretched in

order to make the coat big enough to cover the exhibition's carcass. It is because of this necessity—which always arises—that the larger the exhibition the greater the chance of it proving a disappointment as a whole, because of some severe anti-climax to a brave beginning. Exhibitions affording free space without a strict limitation of its total extent naturally suffer the most, as the greatest demands for space come from those who do not pay, and hence are least careful of how much they require; and it has been almost invariably the case that the extension of the scheme beyond the originally planned limits has caused serious artistic shortcomings and often large financial loss.

The increase in size of an exhibition may be made in one of two ways: by enlarging the buildings without extending the grounds, thereby reducing the open spaces; or by increasing the ground area and erecting supplementary buildings. But whichever method is adopted it is certain that these extra spaces must be covered as cheaply as circumstances will permit. If the extensions can be placed behind the original buildings, in such positions as not to require any façade treatment, the best method has been found; if new buildings requiring some form of architectural front must be built the expense is likely to cause the omission of some necessary ornamental feature of the general scheme; but the most undesirable form an extension can take is that it necessitates the enlarging of the buildings, in such a way as to change the lines of frontage, destroy circulation and damage the scheme not at some point alone, but as a whole.

At the St. Louis Exposition of 1903 the vast size to which every department grew made it necessary to alter the purpose of certain buildings (so that ornament, originally appropriate, lost its significance—sculpture relating to weaving, textiles, etc., became adornments to the Education Palace; features like the "Closure," designed by Mr. Walker as an entrance and end to the main court, and the high towers to the buildings by Messrs. Carrère & Hastings and Van Brunt and Howe had to be omitted altogether, and Mr. Cass Gilbert's original



FIG. 3. THE BRUSSELS EXPOSITION, 1910—GENERAL PLAN OF THE GROUNDS.

Brussels, Belgium.

design for the Art Building, following the curve of the hillcrest, had to be completely changed—at the expense of a permanent loss to the city of St. Louis—in order that the exhibition, in extent, might be the “greatest on earth”; and had a less gifted architect than Mr. Masqueray been charged with the design of the buildings erected on the tract beyond the Skinker Road they could hardly have become otherwise than huge dismal barns, so inadequate were the

a “back” was adopted; and enough space was provided at the rear to enable extensions to be made quickly and cheaply.

The Brussels Exposition of 1910 could not be extended over extra territory as at St. Louis, nor upon extra space provided in contemplation of possible changes and extension as at London. It is built upon a site or conglomeration of sites, irregular in plan, elevation and section. It is built on a hill, a plateau, a low plain, partly surrounded by a kind



FIG. 4. THE BRUSSELS EXPOSITION, 1910—ENTRANCE TO THE BRUSSELS KERMESSE.

funds remaining for the big buildings which had to be added to the scheme.

At the Franco-British Exhibition, London, 1907, the central tower—the dominating feature of the composition—had to be discontinued after work had actually begun, and throughout the season the gaunt steelwork was only partly concealed by some irrelevant canvas scenery. Several other buildings had to remain unfinished until the gate receipts permitted further expense upon them. At this exhibition the wise expedient of planning the buildings so that each had

of dyke and across three bridges over important streets leading to suburban towns. Within its outer limits are sites filled with jerry builders' houses, which it hems in on all sides; and it is itself hemmed in on all sides—as it lies just beyond a newly built district in Ixelles, and just within another similar district farther from Brussels. On one side it is bounded by the Bois de la Cambre, and on the other by the Ixelles Cemetery. It is upon an impossible site for a regular, conventional composition—and the constitution of exhibition plan-

ning is a formal *parti*—if that composition should require any change. It was not the intention of the promoters, nor executive committee, that any changes

were entirely omitted from its scope, or organized under a separate administration, having only a nominal connection with the main exhibition—as, for ex-



FIG. 5. THE BRUSSELS EXPOSITION, 1910—THE BRUSSELS PAVILION.

H. Van Neck, Architect.

or extensions should take place; practically no free space was provided, and several of the sections which figured largely in other international exhibitions

ample, the "Fine Arts Exposition" being held at the renovated old buildings of the Cinquantenaire Exposition, about two miles from the site of the exposi-

tion; or the "Colonial Exposition," which is "on" at Tervueren, a town some half-hour's journey by railway from Brussels. The exposition proper is confined practically to manufactures, industries and agriculture. The plan made in the first place was proceeded with at once, and no thought of change was entertained until the British commissioners decided that, in place of her usual building of moderate size and excellent design and craftsmanship, Britain must

it joined the long axis of the "*Jardin d'Ixelles*" (since changed to the "*Jardin de la Ville de Paris*"), and to the right, following an irregular natural course down the hills to the low level of the *Plaine des Sports*. The cross-circulation was as it has been executed. The change required by the demands of the British commissioners made it necessary to advance the front of the principal Belgian hall some thirty-five feet, which eliminated the axis of terrace and main road and shut out the view of the other Belgian halls from the Grand Terrace and the Garden of Brussels.

It also made it necessary to advance the Grand Terrace so that its front line, seen from the roads leading from the main entrance, cut diagonally across the façade of the principal building (Fig. 1), and caused, besides, another defect of making more steep the incline of the roads leading from the main entrance to the terrace. The changes wrought a radical effect upon the plan: the single opportunity for a grand vista was lost; and in the place of a well-sustained circulation, the lack of direction—the *axis*—to the principal road makes it actually insignificant. Nine out of ten visitors either make a turn round the pavilion of the *Ville de Bruxelles* or pass directly through the unimportant Avenue of Concessions to the terrace overlooking the garden of the *Ville de Paris*, which lies some twenty feet below the level of the terrace; here the crowd divides, part turning into the Dutch pavilion and part following the terrace back to the industrial halls, in which are placed most of the French and Italian government sections. But the crowd does not circulate freely; when the attendance is large the Avenue of Concessions, the "Terrace of Industry," and the vicinity of the Brussels Pavilion become stopped by the density of the crowd, which seems never to know in what direction to turn. One feels that there is no plan; that it is mere agglomeration of groups of buildings and gardens, more or less connected together with roads which should be provided with finger-posts to assist one in finding his way about. It is a great disappoint-



Fig. 6. The Brussels Exposition, 1910—La Maison de Rubens—Antwerp Pavillion.

have "as much *space* as Germany," and the position of honor between the main hall of Belgium and France. Up to this point the plan made by the architect-in-chief, Monsieur Ernest Aker, was dignified and interesting. He had arranged his principal halls in a straight line, and the axis of the *Grande Terrasse* parallel with the façades extended from the entrance to the *Kermesse* to a point twelve hundred feet distant where the road divided, bearing off to the left in the form of a semi-ellipse to a point in front of the German buildings, where

ment that this should be the case in such an important undertaking as a first-class international exposition (as this one of Brussels unquestionably is), and, especially so, as one remarks that the difficulties which have arisen were skillfully avoided in the original plan.

There are two other points in which the scheme, as it had to be worked out, might have been improved: First, the ground lying between the pavilions of the Canadian Pacific Railway Company and of Brazil should have been purchased, even at an exorbitant price—to

should have been extended as far as the site occupied by the Monaco Building, in order that some high focal point might be placed opposite the end of the Avenue of Concessions. The breaks in the continuity of the lines of buildings caused in the first instance by a small house and grounds jutting upon a principal roadway, and in the second by the drop in level of the ground so that one looks down upon the roofs of two or three pavilions which should have been placed high enough to balance the effect of the French Gallery, when viewed from the



FIG. 7. THE BRUSSELS EXPOSITION, 1910—THE FRENCH GARDEN.

M. Jules Vacherot, Garden Architect.

provide a suitable site for the *Salle des Fêtes*, and in order that the site actually occupied by it could have been used for the numerous kiosks—advertising soap, gin, beer, beef-extracts and cigars, which have been crowded, side by side, and permitted to be covered with large unsightly signs, into that part of the principal garden lying between the semi-circular road and the pavilions of the cities of Brussels, Antwerp and Liège and the Palace of Women's Work. Second, the Terrace of Commerce, on which stand the Italian and Uruguayan pavilions,

axis of the gardens of Holland and of the *Ville de Paris*.

As to the buildings and gardens, they have at least the merit of variety—which is essential in an informal scheme. The two great groups of exhibition halls (Figs. 1 and 7), designed by Mr. Acker, are in a free classic style; rich—not without refinement—dignified and happy. They are large in scale, good in color—which has been freely applied, with architectural and sculptured details which ornament as well as adorn. They are designed as though intended as mere

"studies" for permanent buildings to be erected in stone, marble, bronze, iron, etc., and no effort has been made to treat the façades as being of the material actually employed. From the æsthetic point of view they are open to criticism—perhaps condemnation—on that account; but from the decorative or hedonistic standpoints they are successful buildings for the purpose. A point to criticise in the composition of the façade of the Belgian Hall is that the central feature possesses less "void" and more "solids" than the end pavilions, and is, in effect, consequently, stronger and less inviting. It is not sufficiently larger than the end pavilions to be a dominating one, and might have been better had it been reduced to a mere accent to the center of the running *motif* between the end features. The center of the industrial halls (Fig. 7), overlooking the *Jardin de la Ville de Paris*, is not sufficiently accented to enable the eye to locate it easily.

Next in importance of effect, due largely to their commanding positions at either end of the Grand Terrace, come the Brussels Pavilion and the buildings comprised in the *Bruxelles-Kermesse*. The former (Fig. 5) is a wonderfully rich and festive structure in imitation of stone—jointing and weather stains having been faithfully painted upon the plaster to make the illusion as complete as possible; and even the "carving" is gilded "to preserve it against the weather"—after the manner of the architects of the late Flemish Renaissance period.

In the *Grand Place* of Brussels, which Victor Hugo proclaimed to be the finest market square in the world, are several well-known buildings in the same gorgeous style; and in the *Rue de Flandre*, not far from the Bourse, is another building, which was designed in 1697 by the architect-sculptor Cosyns (who was also the architect of the *Maison des Boulangers*, which forms the angle of the *Grand Place* and the *Rue au Buerre*, and of which the façade is one of the most rich and beautiful in the *Place*), and erected for a Brussels magistrate.

This building in the *Rue de Flandre* is almost entirely hidden by later struc-

tures which have been built around it. Due to its position, few people know that it was at one time, perhaps, the finest house in Brussels, and very few visitors know of its existence, as it is not mentioned in the guide books nor shown upon the plans provided for the use of sightseers. However, it is upon this old house that Monsieur P. Van Neck, architect of the Brussels Pavilion, has based his design, or "reconstitution," as he has himself described it. The pavilion may be regarded as a "restoration," similar to those which the *Prix de Rome* architects prepare of ancient cities and buildings in Greece, Rome and their colonies; that is to say, it is "restored" with plenty of imagination. It is probably similar to what the building originally was, except that the old house did not have the tower; but the old church of St. Catherine *did*, and it—the old tower of the former church—is still standing, encased in an elaborate scaffolding through which one may obtain some slight idea of its general form. The combination of the old house with the old church tower makes an effective and thoroughly representative example of the *Bruxellois'* taste in architecture. The entrance to the *Kermesse* is in the same style (Fig. 4), though the principal building (Fig. 2) within the limits of the *Kermesse* is more French in design. In detail it follows the work of the period of Henri IV. and Louis XIII. of France. Many of the small buildings in this interesting "attraction" are excellent studies in the various characteristic styles of architecture of ancient Brussels.

It would require several views to give any idea of the extreme sumptuousness of the Brussels pavilion, which, in its way, is a *tour de force*. It contains a fine painted room, which is its principal attraction, internally.

In the longitudinal road called the Avenue of Concessions, and almost adjoining the Brussels Pavilion, is another typical example of the florid Flemish Renaissance and another "restoration" or "reconstitution"; it is the pavilion of the city of Antwerp, and is believed to be a replica of the house of the painter Rubens. It is a work which demanded,

upon the part of the restorer, artistic intuition and special scientific information, because the documents in existence relative to Rubens' house are not as exact

and upon views shown by two copper-plate engravings by Jacques Harrewijn, made from drawings by J. Van Croes in 1684 (the house itself was constructed



FIG. 8. THE BRUSSELS EXPOSITION, 1910—THE MONACO BUILDING.

as would seem desirable. It has been necessary to reconstruct the house mainly upon the basis of descriptions contained in deeds (*actes de vente*) and in the writings of amateurs of architecture,

between the years 1614 and 1628) and in 1692; and such assistance as is afforded by the existing skeleton of the house which has been converted into two or three *bourgeoise* houses; and been dis-

mantled, and all but demolished, in making the changes desired by successive occupants. The portico and the garden pavilion remain and are in a tolerable state of preservation. The above is practically all of the information the architect charged with the construction of the Antwerp Pavilion had to guide him. The written descriptions and legal documents prove that there existed a large house at the left of the site which Reubens purchased on January 4, 1611. Reubens conserved this old house and built to the right of it, on the part of the site which had been occupied by a laundry, "*une demeure somptueuse dans le gout italien.*" A very fair description of the house that existed is preserved and has been faithfully followed in the building at the exposition.

The "new sumptuous dwelling in the Italian taste" was, no doubt, designed by Reubens himself; and it was probably to assist him in his architectural studies for it that he carried to Antwerp the drawings of Genoese palaces which he published in 1622. Probably the building of it also led him to form an architectural library, for it is recorded that in 1615 he bought from his friend Moretus two editions of Vitruvius, and a bookbinding account shows that among books which he had bound during the years 1616 and 1617 were *L'Architettura* of Serlio and *les Oeuvres de Saloman de Caus*. In 1617 he also bought Scamozzi's *l'Architettura* and *l'Architecture* of Jacques Franquart.

The two engravings by Harrewijn furnish several illustrations of the house, especially of the extensions designed by Reubens; but without an intimate knowledge of and a strong sympathy with that master's actual work, it would have been impossible to have given the luxuriant buoyancy which is so characteristic of everything he touched and which pervades the "*Maison Reubens*"—as the Antwerp pavilion is called—in the extremely interesting design which may be regarded as the joint work of some *habile* Flemish designer of the sixteenth century, of Peter Paul Reubens, and of Mr. H. Blomme of Antwerp, for to the latter is due more than the credit of mere

"restoration." His work possesses the spirit of, as well as the semblance, to the best work of the Renaissance. (Fig. 6.)

The pavilion of Liège, adjoining the Antwerp Pavilion, is characteristic, but is of that peculiar mixture of "dry bones and ashes" which dominates the designs of the architects of the borderland of Belgium and Germany.

The Palace of Women's Work, which terminates the Avenue of Concessions, is a fair, but not very interesting, conventional classic design.

At the end of the road leading directly from the main entrance of the exposition and passing between the two last-mentioned pavilions, is an entrance to the *Salle des Fêtes*—a plain rectangular structure covered with *treillage*. It has a fine interior treated with canvas walls and ceilings upon which are painted architectural details, sculpture, etc., in the fashion of northern Italy. One may pass through this hall and out at the main entrance behind the Brussels Pavilion. The principal façade is elaborately designed in green trellis, with colored panels containing gilded modeled ornaments, and, above the cornice, has a row of vases or baskets, made of gilded trellis. The whole effect is simple and notably pleasing.

At the side of the main entrance to the *Salles des Fêtes* is the ornate pavilion of the Canadian Pacific Railway (Fig. 15), built primarily to advertise the company's railway and steamship lines, but proving one of the special attractions as an exhibit. Externally, the impression intended as to color is of a marble monument ornamented with antique bronze; the absence of joints and of any fine detail as would be appropriate to marble, as well as the flat treatment of the mouldings, etc., admits the real nature of the surface material. The ornamental details are made up of trophies of the chase: bearskins, antlers and heads of mountain sheep, elk, moose, caribou and hounds, game birds, hare, hunting bags, guns, fishing-rods and strings of fish; these are arranged as *chutes*, garlands, etc., around the bas-relief panels of ships crossing the Atlan-

tic and Pacific oceans. A tympanum above the entrance contains a bas-relief panel representing a farming scene in Canada. The architectural ornament is composed of the foliage, flowers and

trellis woven with superb examples of natural grain in the straw. The electroliers are made of bands of gilded steel, and large baskets of artificial fruit, especially made, containing filaments and



FIG. 9. THE BRUSSELS EXPOSITION, 1910—THE ITALIAN BUILDING.

fruit of Canada; and corn, wheat and rope, conventionalized, play a conspicuous part in the decorative features. Internally, the ceiling and a deep frieze—about four feet in height—are made of

serving as electric lamps. The parts are assembled with double ropes, tied in sailor's knots. The windows, which are employed only as transomes and dormers, are filled with stained glass repre-

senting shipping. The building was built as well as designed by the architect, and the modeling and decorative work, including the making of electroliers and some of the furniture, were executed on the spot. Young artists were employed instead of modern workmen wherever it was practical to do so, and the result seems to have justified the experiment.

The second Belgian Hall is opposite the *Salle des Fêtes*, and, like the remaining ones, is a plain boarded building of large dimensions, made agreeable by the judicious use of trellis, combined with decorative spots of gilded ornament, and

Pavilion of *Revillon Frères*, a very interesting design, in Russian style, executed in stained and painted wood, with a plaster frieze over the doorway, composed of little bears battling, in pairs, with each other. In composition and color it adds a note of variety and interest to the exhibition. The exhibit is one of the most interestingly presented and planned in the whose exposition. M. de Montarnel is the architect. Next this pavilion is that of the *Ville de Paris*, designed by M. Roger Bouvard, of Paris, a very plain affair, of which the only interesting feature is a well-pro-



FIG. 10. THE BRUSSELS EXPOSITION, 1910—ENTRANCE TO THE ITALIAN SECTION IN THE INDUSTRIAL HALLS.

flagpoles with plain but architectural sockets. All of the Belgian halls, also the *Salle des Fêtes*, are from the designs of Mr. Ernest Acker.

The natural course to follow, in visiting the exhibition after leaving the Canadian Pacific, is to pass along the Avenue of Concessions in which are the Pavilion of Ghent in the style of the sixteenth century Flemish Renaissance; the Spanish Government Building, a composition of parts of the Alhambra, of which a beautiful reproduction of the Court of the Lions, complete with the old fountain, is the principal feature; the

portioned entrance with a column at each side and a pediment, filled with the arms of Paris, above.

Opposite the Paris pavilion is an unattractive wooden building of some Dutch colony, and beyond this the gay and festive Pavilion of Holland (Fig. 11), which has a commanding site at the end of the Terrace of Industries, overlooking the Dutch and Parisian gardens, and down upon the roofs of the buildings of Germany. The Dutch Pavilion is in the only style one ever associates with Holland. Besides being typical, it is light and "trim" in its lines, and warm and

rich in color. It is the most cheerful and attractive pavilion in the grounds; but one only gets as far as the entrance when his sense of smell is assailed by the combined odors emanating from cheese, dried fish, tobacco and cocoa, and one retreats towards the French galleries and industrial halls.

The French section occupies the French Gallery and nearly one-third of the industrial halls, but except for some of the stands, and the effective interior decorations produced in connection with the dressmakers' and milliners' exhibits, the only work of special note, so far as architecture is concerned, is the great vestibule in the Industrial Hall, which has been lavishly ornamented with a very rich Ionic order, and a ceiling of stenciled canvas with *applique* decoration. The ceiling, in its effect of pomp and extraordinary scale, is enough to make Otto Reith turn green with envy. There is a stairway at one end which might win a Rougevin prize; but this stairway leads to a bridge which separates the French and English sections. The pavement of the bridge is the best point of vantage in the exhibition to obtain an experience in art. To be able to view, as a whole, the vestibule of the French section, with its rich color and rather extravagant "snappy" detail, full of *chic* and life—the spirit of the exposition *fêtes*; and then to make a turn on one's heel and face the whole length of the British section, gives one such a shock as one might experience if suddenly thrown from a comfortable chair before a warm fireplace into a cold ditch. One misses all detail and all "architecture" in the benumbing influence of the changed effect of the whole.

One is conscious, first, perhaps, of the difference in the ceilings, for the life of one emphasizes the deathly character of the other. The gay color, the clever decorations, the thought evident everywhere that small or great difficulty arises; above all, the wonderful skill displayed in the work of the French artisans, combine to make pitiable—if it were not so despicable!—the impossible show—for show, indeed, it is!—of the British neighbor. One feels that he must

leave this bridge to get any idea of the British section; he must dissociate color and gaiety from the exposition and regard it only from the serious side. He must remember that the English idea, as one frequently sees it expressed in the native text books, of the proper way to expose an art work is to place it in a room that is devoid of everything else beautiful; that "plainness" should be accepted as applied to a building in the same sense that it is applied to a person—to denote a certain uncomeliness of features or expression of vacuity.

I have never heard the theory advanced so far as to suggest that a man should have the features of his face ironed out in order that his silk hat should appear to greater advantage, nor that diamonds should be exposed only in the middle of a golf green in order that nothing should approach them to detract from their brilliancy. But it is contended in England that a museum should be as bare as a barn, and that show cases should be "plain"; and, at an exhibition, the "goods are what the people want to see"; no architecture is desired.

It is probable that the new British commission, lacking experience, went to the Canadian commissioner for advice, as it is reported that the Canadian Building (which, fortunately, cannot be seen) and the "architecture" of the British section were "designed" and built by the same manufacturers of iron roofs; and the show cases were "designed" by the same show case maker. Both are as "plain" as could be desired by the most "practical" Englishman. I am not able to vouch for the authenticity of the report, but the work seems to bear it out. The main British hall is perhaps three hundred feet long by fifty feet wide, and the "order" adopted—which is according to Vignola—horizontally, and according to the spacing of the steel columns vertically, is, roughly, twenty feet high. The length of the colonnade at each side of the hall seems interminable, though it is broken in a few places, but very ineffectively, by a group of four columns, where only one is called for by the steel work! The ceiling is open to the roof; the iron trusses are covered

by sheets of thin white cotton, which the laundress seems to have dipped in "blueing" before it was hung in position. The cotton covers are cut, roughly, to the shape of the trusses, which have a raised tierod. At the end of this vision of magnificent distance is the "*Grand Stairway*" of the section. It is in perfect harmony with the show cases, the colonnade and the ceiling. The *Grand Stairway* (mark

as good as it was at St. Louis or Paris." and they would be equally proud if it were many times worse or infinitely better. There is but one standard among Englishmen when abroad, and that is, "Superior British." But the foreigner and the "colonial" and the "native" from the Far East, how does he look upon this show? Oh, if I could have but been a German! but once of the many times I have



FIG. 11. THE BRUSSELS EXPOSITION, 1910—THE DUTCH BUILDING AND DUTCH GARDEN.
W. Kromhout, Architect.

that word "Grand," and think of its English sense!) is "crowned" by—by a fountain!—a real fountain!—one that blows soap bubbles! and advertises a well-known soap. It is a glorious climax—this ridiculous fountain—to a "show" which will cover Britain with glory! "Still," a philosophical Englishman remarked, "my countrymen will be just as proud of our section as if it were

walked the length of this British hall; to have looked upon it casually, as the lay visitor does upon architecture and decoration; to have regarded the exhibits with the interest and amusement of the German manufacturer or merchant, who, after a visit to the buildings of the Fatherland, just across the garden, strolls through the French section and over the bridge to study this con-

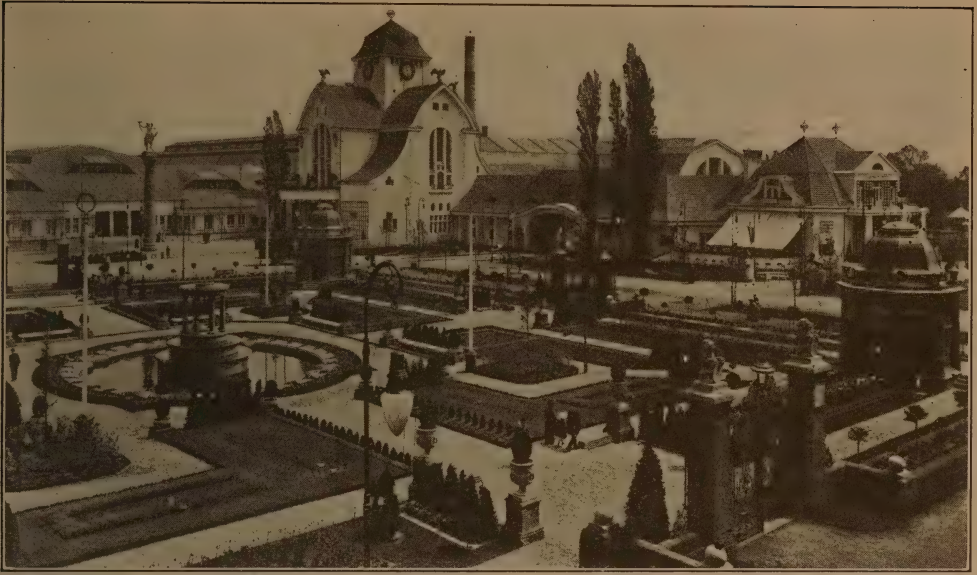


FIG. 12. THE BRUSSELS EXPOSITION, 1910—THE DUTCH GARDEN AND GERMAN BUILDING.
Prof. Emmanuel von Seidl, Architect.

temptible display of British incompetence! What inward exultation I might have felt!

The Italian section (Fig. 10) has a vestibule adjoining that of the French. In

style it is distinctly Italian and modern, though the details show traces of the influence of every phase of style, beginning with the Gothic and extending to the latest "*Art Nouveau*." The color is



FIG. 13. THE BRUSSELS EXPOSITION, 1910—THE GERMAN GARDEN AND GERMAN FARM BUILDINGS.

Prof. Emmanuel von Seidl, Architect.

excellent, and though in a more intense key than the French, takes its place harmoniously beside it. The greater part of the decorations are executed in beaten metals—painted, enameled or chemically treated to produce different color effects. The great glass electroliers, and the employment of armorial bearings to add color, are the most distinctive details of the section. Italy also has a separate Government Pavilion (Fig. 9) in Renaissance style, with wide loggias across the front, and the wall surfaces treated with frescoes and mosaic decorations. The "staff" is colored to imitate Siena marble, and the statues to imitate white marble and bronze. The exhibits of the real materials are so well imitated that though placed side by side in the open air, it is difficult to distinguish between the two. The sculptures employed above the cornice are among the best pieces in the exhibition.

Between the Italian and the German buildings there is but one building of interest, that of Monaco. The small but wealthy principality is represented by a building of about the same extent as that of the Italian government, which it resembles in color as well as dimensions. The design is not remarkable, but is interesting because of the curious way in which *motifs* and details of several different styles of architecture are blended into a not unpleasant composition (Fig. 8).

At the lowest level of the main part of the site, and at the point farthest from the principal entrance, is the great group of buildings which house the exhibition representing Germany. As an exhibition, considered apart from its architecture, there is nothing at the Brussels Exposition which for completeness, comprehensiveness and organization can be considered as being in the same class with it. It is an exposition complete in itself, isolated and independent. Germany has never been represented at an American exposition with such an excellent and interesting collection of exhibits. In every branch of science, art and industry she shows up well; occasionally lacking in the thoroughness of handiwork to be observed in the British manufactures in the Machinery Hall, or

in the artistic finish, style and taste displayed in many articles in the making of which France excells, but surpassing both these countries in so many other fields that, were one to judge solely from the exhibits at Brussels, one would not hesitate to place Germany "an easy first" among the commercial and industrial countries of Europe. As to the buildings themselves, they are admirably arranged for the convenience of visitors, well lighted and generally spick and span; and, except for the jarring hardness of the decorations, which are made up of all sorts of combinations of right-angle-triangular monstrosities of heavy black or purple lines on white or cream-color grounds, the interiors are good. Their proportions, forms and relation to one another are excellent.

Externally, it is a different matter. Seen from the terrace in front of the Dutch building, the wine restaurant and farm house (Fig. 12) are interesting, if not beautiful, and the pretty Dutch garden softens the composition by giving it an inviting setting. Between the farm house and the neighboring Monaco Building, the great mass of sprawling halls, given up to the arts and industries, is formidable enough. It reminds one of the tough young man who walks around with a chip on his shoulder and his fists doubled, challenging everybody to knock off the chip if they dare. Its black columns, its low white walls, with their fortresslike openings, its dark gray (almost black) tile roofs and dirty-looking skylights are enough to remind anyone who has visited the country that Germany is the Forbidden Land. From the time one enters a German train bound for its borders until one has left another train beyond them, he encounters at every few steps a small white sign with a legend in black, block letters informing him that something or other is "Verboten." One expects to find it at the entrance to the halls mentioned at the exhibition, and need not be disappointed, as the moment the hour for closing comes there is hung in each doorway a sign informing the public that "to enter is forbidden," but the buildings themselves seem to say as much at all

hours. From the German Garden (Fig. 13) the one charming view of the German buildings is obtained, but one has only to turn towards the entrance to the big Railway Hall of the group to discover what a defacement to a landscape a building may be. If Hades were possessed of an entrance like this, the inscription above it referring to Hope might well be dispensed with!

From the German section one passes over the elevated road above the Plain of Attractions to the French Agricultural Building (Fig. 16), designed by

mensions, but lacking in distinction; the best of them might get a "first mention" in a students' competition of the Society of Beaux-Arts Architects, but it would not get a medal.

In the Group of Buildings of the French Colonies (Fig. 17), Tunis is represented by a charming building in Moresque style, with a very beautiful little court. It was designed by M. Guy, the government architect at Tunis. Almost equally attractive is another building in the same style, but smaller, which represents Algeria. This is one of the



FIG. 14. THE BRUSSELS EXPOSITION, 1910—ONE OF THE GERMAN ATTRACTIONS, "ALT DUSSELDORF."

Monsieur H. Guillaume, of Paris. It has an excellent exterior, with appropriate ornamental details, and consists of one wide low gable, broken by four slender towers. Treillage is again adopted as a surface decoration, and is employed in a very original way in this design; garlands, scrolls and fantastic curves are executed in combinations of wood letters in an enlivening though less suited-to-material manner than upon any other of the buildings where it is adopted as decoration.

The Belgian Agricultural Buildings are good academic designs of large di-

happiest bits of employment of color possible in building, but the effect does not permit of brief description. Indo-China and French West Africa each has its own pavilion; the latter is the work of M. Gustave Umbdenstock. It affects a rather German composition, executed in brown rough-cast, has an eccentric tower, a wide porch roofed with straw, and would be more appropriate in the "Plain of Attractions" than among buildings erected to show the progress of civilization in the colonies. The *Pavillon des Colonies Françaises* is a refined and delicate design, by Monsieur C.

Lefèvre, suggestive of Italian influence. It has a central arch and two flanking towers, reminiscent of the Villa Medici at Rome, and an Ionic colonnade at either side. The design is rather too delicate for the coarse material employed. To be effective, it should be built of marble or stone.

The last building worthy of note is a German restaurant called *Alt Düsseldorf*, a quaint and picturesque jumble of imitation old German buildings (Fig. 14), which, in addition to its own attractiveness, has a value apart which consists in effectively shutting out of sight the ungainly building of Canada.



FIG. 15. THE BRUSSELS EXPOSITION, 1910—CANADIAN PACIFIC RAILWAY PAVILION.
Frances S. Swales, Architect.



Fig. 16. French Section.

Why Canada always has the worst type of building in any exhibition wherever she is represented is not reasonably clear. There are surely plenty of architects in that country capable of producing a building that would be a credit to the national intelligence; and not seem to advertise to the world Canada as a country without taste, ideas or education.

There is no American building at the Brussels Exposition, nor any official section. When the government does not take official part in these international exhibitions it ought to take some measures to prevent gross misrepresentation by "fakers" or speculators, who have the habit of conducting unauthorized "American" sections and using the flag of the United States as a device for catching unwary exhibitors. Something of this sort appears to have occurred at Brus-

sels, where some half-dozen stanchions in the Industrial Hall are wrapped in the Stars and Stripes, after the fashion of a barber's pole. A small case of Yale & Towne hardware appears to be the only legitimate exhibit in the section, which consists principally of candy stalls and booths for the sale of cheap jewelry and small novelties.

As a whole, the Brussels show is very interesting and worth seeing. It lacks a monumental plan, which all of the recent expositions have had, and the best features of the original scheme of circulation have disappeared; but admitting these drawbacks, and others hardly less poignant, it remains a great and well-organized exposition and a credit to the commissioners-general and the executive committee who built and control it, and to the citizens of Brussels who are doing everything in their power to make visitors welcome and the exposition a successful business enterprise.



Fig. 17. French Colonies Pavilion.





WILLIAMS COLLEGE—THE THOMPSON MEMORIAL CHAPEL (1903).
Williamstown, Mass. Allen & Collens, Architects.



DARTMOUTH COLLEGE FROM OBSERVATORY HILL.

Hanover, N. H.

Chas. A. Rich, Architect.

ARCHITECTURE OF AMERICAN COLLEGES

VI.

Dartmouth, Williams and Amherst

MONTGOMERY SCHUYLER

DARTMOUTH (1769)

Whoever invented the time-honored and now antiquated gibe of "freshwater colleges," whether himself educated by the tidewater of Boston Bay or of Long Island Sound, had a pretty gift of sarcasm. There is about the expression such a double contempt for the countryman and the provincial. The Atlantic seaboard was in fact, by its easier accessibility from Europe, more open than the "hinterland" throughout the Colonial period and for half a century after it, to European culture. The cultivated European found himself much more at home in the towns of the coast than among the pioneers of the backwoods, and with a much better prospect of turning his culture into a livelihood. No mere "scholar," above the pretension of a dis-

trict schoolteacher, had anything to do outside of the coast towns. Only the zeal of a missionary would have taken him inland.

In fact, it was precisely that zeal which led to the foundation of the earliest of the "freshwater colleges," Dartmouth, to wit. Brown is five years older by its charter, but, of course, the water of the Narragansett Bay is no "fresher" than that of Long Island Sound or Massachusetts Bay, and Brown was from the beginning a town college. In 1764, when Brown was chartered, Providence was comparatively of more importance than it is now. In 1769, when Dartmouth was chartered, Hanover was in the heart of the wilderness, at least on the frontier of civilization. That was the place for it as the Indian mission which it originally was, and the Rev. Eleazar Wheelock moved his Indian school backward from

Connecticut, the whole breadth of Massachusetts and almost half that of New Hampshire, to be nearer the raw material of his pupils and his converts, making his way up the Connecticut Valley, where only a few pioneers had preceded him, attracted not at all by the beauty which makes the ascent of the valley so very well worth while under modern conditions of comfort and swiftness, but by the richness of the alluvial "intervale," to use that picturesque and ex-

by the beginning of the nineteenth century Dartmouth had a plan for its topographical and architectural development. In 1802 we find the trustees of the "South Carolina College," then working out a like scheme for that institution, ordering a payment of eight dollars to "Mr. C. Perkins for his trouble in transmitting a plan of Dartmouth College." If Dartmouth had then or later reverted to its beginnings for an architectural type, the type would have to be a log cabin, for



DARTMOUTH COLLEGE—OLD DARTMOUTH HALL (1790).

Hanover, N. H.

pressive locution of New England which might have been invented to describe the characteristic of this valley. Joshua Moor's gift of house and land for an Indian Charity School had become operative fifteen years before Wheelock obtained from Governor Wentworth a collegiate charter for the institution which was named in honor of its most sympathetic and munificent of its British patrons.

It is interesting to know that at least

it was in log cabins that its earliest public service was performed. The fact is a proof of its remoteness. Not even a sawmill in the upper valley of the Connecticut in those old days, for the beginning of the sawmill is the end of the log cabin, which with a sawmill becomes an extravagant instead of the very cheapest form of shelter. "It did not happen to me to be born in a log cabin," said the greatest of the graduates of Dartmouth, "but my elder brothers and sisters were

born in a log cabin," and Dartmouth was chartered twenty-three years before Daniel Webster was born. The clapboarded house which is still shown as his abode at Dartmouth is an evidence that in his time the sawmill had arrived. More imposing evidence was furnished by Dartmouth Hall, which, although the record does not establish its precise date, was pretty certainly there about 1790, or seven years before Webster's undergraduate time. This, indeed, was monumental

of the fire were not yet cold when the college architect received a telegram from the college president calling for a reproduction of the building in incombustible material. Thanks to photography the order was filled. The reproduction is exact enough to deceive the returning old graduate, who does not observe until he comes close, that brick painted white has replaced the clapboards, nor that some four feet have been added, for reasons of utility, to the total height.



DARTMOUTH COLLEGE—NEW DARTMOUTH HALL (1906).

Hanover, N. H.

Chas. A. Rich, Architect.

evidence of the pervasiveness of the sawmill at the time of its erection, monumental in dimensions if not in durability, comparable in extent with the enormous and flimsy summer hotels of a later generation. It had nothing of architectural pretension but the graceful belfry which surmounted it and which doubtless did credit to the carpenter who was its architect. The evidence survives, though the building is gone. It fell a victim to the construction in 1905. But the embers

But though this product of the sawmill was very well worth preserving, and even reproducing, as a matter of piety, and as a relic, it would by no means serve as a negotiable "type" of collegiate architecture, not even so well as the autochthonous and "slow-burning" log cabin might have been made to do. It was happy for the college and its architect when Mr. Rich became that architect in 1890, that the college had built so little during the nineteenth century, that he had so nearly



DARTMOUTH COLLEGE—ROLLINS CHAPEL (1885).

Hanover, N. H.

W. L. Faxon, Architect.

a clean slate. The riparian buildings of the campus, besides that very ambitious specimen of Colonial carpentry we have been talking about, and another specimen

in the form of a "meeting house" attractive by force of naivete, had inherited nothing from the politically or the architecturally Colonial period, but the



DARTMOUTH COLLEGE—THE LIBRARY (1885).

Hanover, N. H.

S. J. F. Thayer, Architect.

vernacular clapboarded house with green blinds which one still finds much more rife in the Connecticut Valley than elsewhere. Among the examples at Dartmouth was not only the humble cot in which Daniel Webster "roomed" but the larger and more elaborate specimen in which was married that only lesser glory of Dartmouth, Rufus Choate. There was at least no Gothic, either of the thirties or of the sixties and seventies. And this was a clear gain to a sub-

initiated by Richardson did, indeed, leave its traces upon Dartmouth in three buildings of which the Rollins chapel is the most noteworthy, a regular and rather picturesque composition, with a tower well enough adjusted to the original building, but which seems rather diminutive now that that building has been extensively enlarged, with granite walls of that Cyclopean masonry which one is loath to admit as masonry at all, seeing it excludes the notion of any effective



DARTMOUTH COLLEGE—BUTTERFIELD MUSEUM (1890).

Hanover, N. H.

Chas. A. Rich, Architect.

sequent architect. Not that either the castellated Gothic which called itself collegiate of the earlier revival, with its crenellations and machicolations commonly in wood, or the Anglo-Italian of the second with its polychromy, was not an eligible manner of building in which an entire college might have been carried out to impressive results, but that either is so dissociable with any mode of building proceeding from the Italian "revival" of antique architecture with antique letters. The Romanesque revival

bonding, and relies upon the cohesion of the mortar alone for the stability of the wall, and with wrought work of brown sandstone according to the effective Richardsonian contrast. The other two Romanesque buildings, the Y. M. C. A. and the library, are discreet and unpretentious examples, quite without offense and even with an interest of their own, in brick and brownstone. These by no means constituted stumbling blocks in the path of the subsequent designer, who, upon the whole, had an unusually



Dartmouth College—The Y. M. C. A. (1890).
Dartmouth, N. H. S. J. F. Thayer, Architect.

thing an architect might be supposed to bestow upon a collection to which he expected it to be his only contribution, not at all the kind of thing which he would be apt to lay down as a point of departure for his own future work. To conform to the work, even past and still more future, of another, is the rarest stretch of self-abnegation on the part of an American architect. Nor, indeed, is Wilder Hall much more to the ultimate purpose, though this is at least in the less exceptional and, for its object, less excep-



DARTMOUTH COLLEGE—WILDER HALL (1899).

Hanover, N. H.

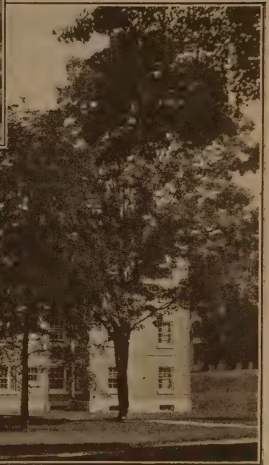
Chas. A. Rich, Architect.

free field for the rebuilder of an old college.

The new designer signalized his advent upon this field by the device, so much commoner, at least so much more intentionally common, in music than in architecture, of "beginning out of the key." For the Butterfield Museum has as little in common with its successors as with its evidently disesteemed predecessors. In itself the building, a superstructure of buff brick over a basement of light limestone, is a studied and scholarly enough piece of Renaissance, quite the kind of



Dartmouth College—Richardson Hall (1897).
Dartmouth, N. H. Chas. A. Rich, Architect.



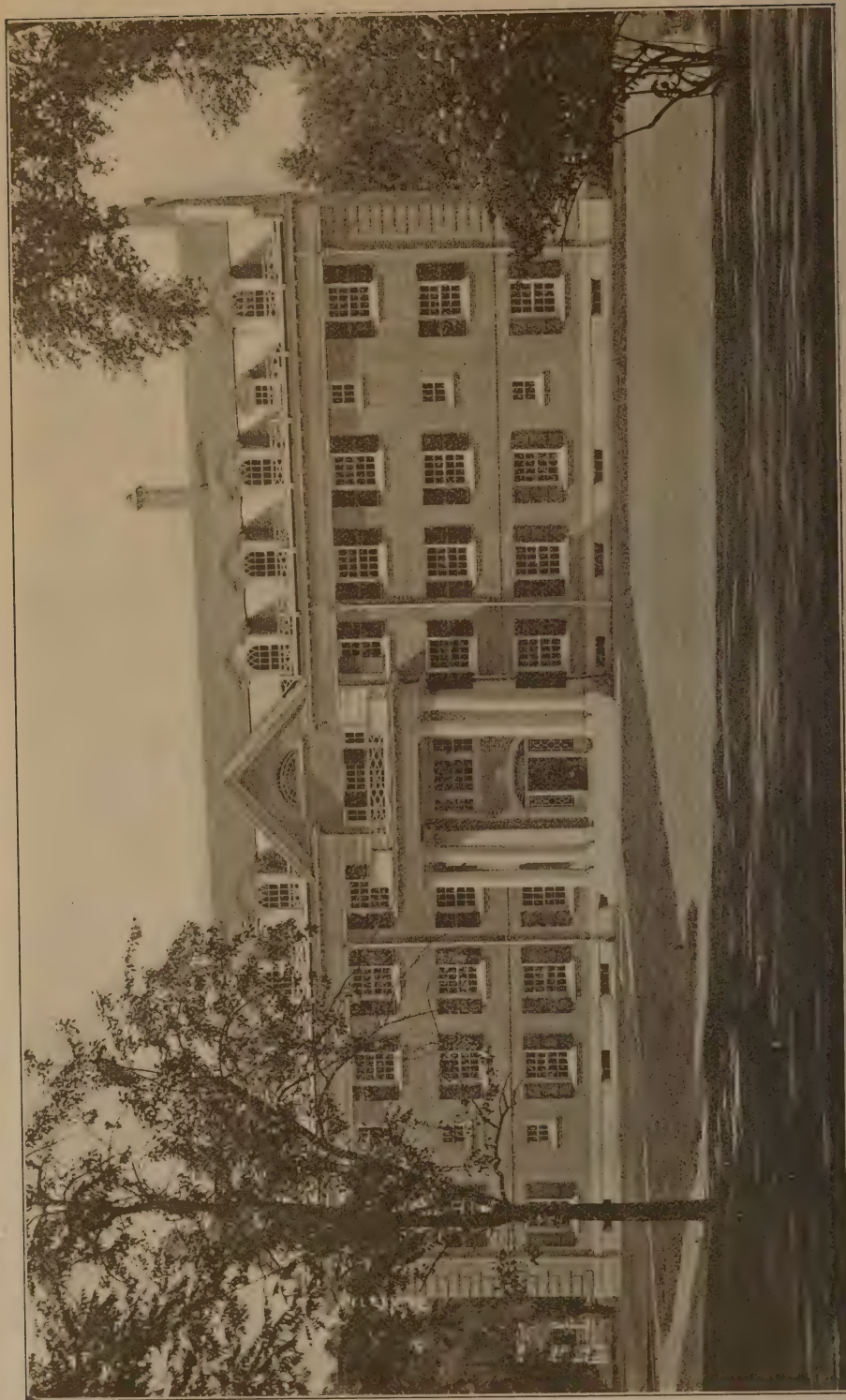
College Hall (1900).
Fayerwether Halls (1900).

New Hampshire Hall (1908).
Wheeler Hall (1905)

DARTMOUTH COLLEGE.

Hanover, N. H.

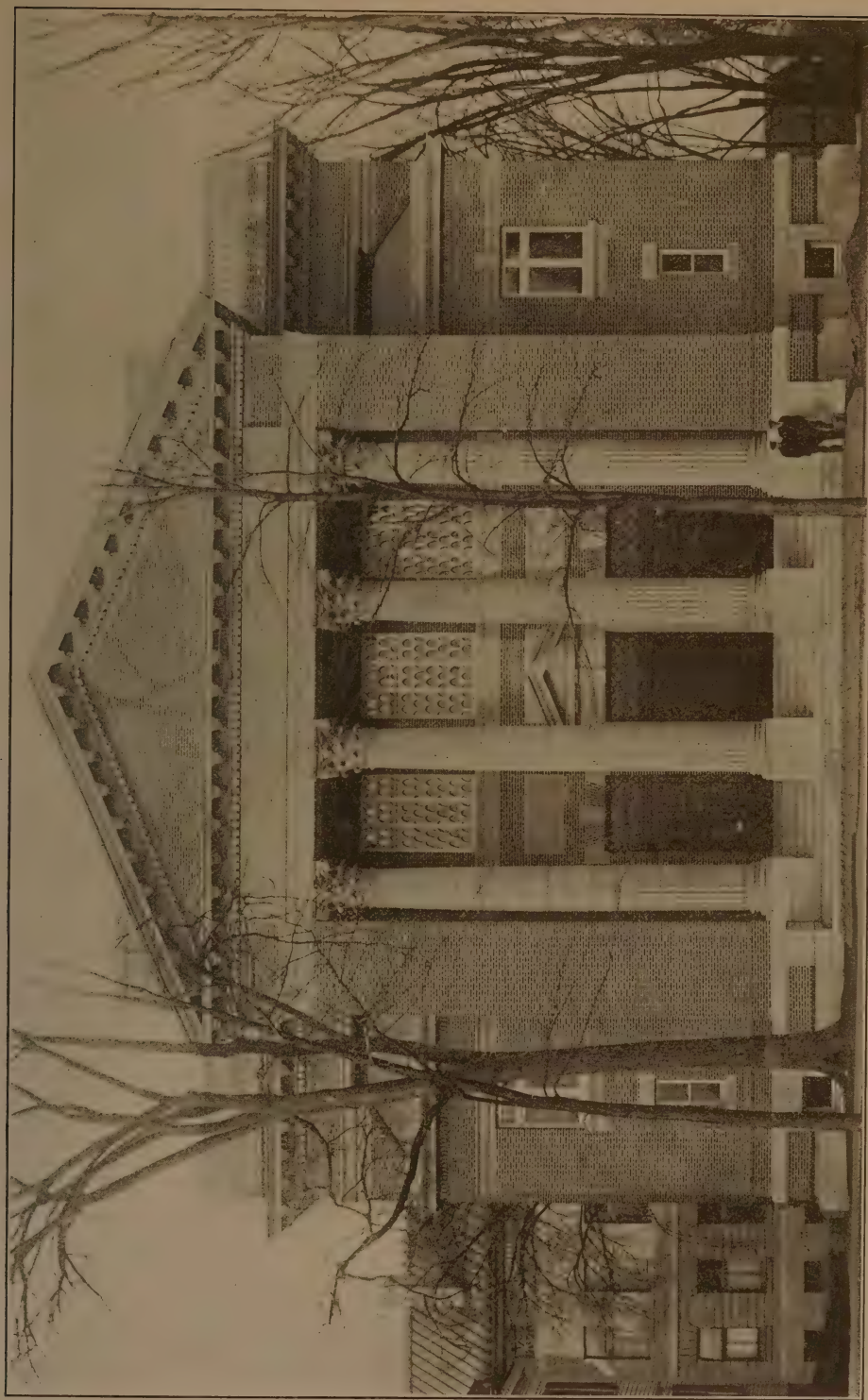
Chas. A. Rich, Architect.



DARTMOUTH COLLEGE—MASSACHUSETTS HALL (1907).

Chas. A. Rich, Architect.

Hanover, N. H.



DARTMOUTH COLLEGE—WEBSTER HALL (1906).

Hanover, N. H.

Chas. A. Rich, Architect.

tionable material of red brick, and though the absence of a visible roof, which is the defect the spectator mainly resents, was enforced by the necessity of keeping the building below the horizon of the telescope erected on the knoll behind it. If the Dartmouth campus had comprised only such edifices as these, it would by no means be the interesting and attractive place it is. So far, hardly so eligible a point of departure as the Romanesque which preceded it. That "Colonial" reproduction and modification of the British Georgian which prevailed at the time when Dartmouth was chartered, in places where building was more durable and more costly than the upper Connecticut Valley, was pretty imperatively indicated as the style of Dartmouth. It is the style of the later buildings which give the college its chief architectural interest and they show a pretty uniform progress in the treatment and combination of the traditional forms. What they have in common is the material, a rough red brick with emphatic mortar-joints, commonly quoined at the angles in brick or stone, with a sparing use of stone, or even an enforced use of wood in simulation thereof, and the classicism of the detail, mostly in the dormitories of that degeneration of the Palladian orders, themselves degenerate, which in our Colonial, had become so established as to have almost the effect of a vernacular style, but in the more monumental, especially in the most monumental, aspiring to and attaining a classic purity. There is, nevertheless, so much unity of style that the more pretentious buildings are in keeping with the simplest, and each with the really vernacular building of the surrounding relics of comparative antiquity. One would be at a loss to designate any place in which the repertory of the style has been more skilfully or sensitively handled or to a better general result. The simplicity and straightforwardness, the baldness, even, of the design of the Fayerwether Halls, or of New Hampshire, has nothing of incongruous with the greater variety of Wheeler, or the greater ornateness of Massachusetts, rises quite easily and naturally into the peristylar colonnade of "College Hall," seat of the "Commons" and the centre, as it looks to be, of the

communal undergraduate life, and to the monumental dignity of Webster Hall, one of the most impressive, inside and out, of college auditoriums. The interior is especially impressive by the sense of magnitude and spaciousness which is imparted quite as much by the treatment as by the actual dimensions, considerable as these are. The rear of the hall shows a treatment which may afflict the architectural purist, seeing that an arched screen wall opens through a great central arch upon a semidomed apse, but one fails to see why the purist should be otherwise than conventionally shocked. It would be pleasant, but for the restrictions of space, to expatiate upon the varieties which these buildings show, including the still unfinished gymnasium, along with their unity. But it is the unity that most and most favorably impresses the spectator. In all these later buildings the indications and "leadings" of the earlier Dartmouth have been faithfully followed, and the result is one of the most interesting as well as one of the most homogeneous of our "college yards." Even the tavern that fronts a corner of the campus has been infected with the spirit of the college architecture, though it is true that the "fierce democratie" of the "Hampshire Grants," at the time of the foundation of Dartmouth, would have been apt strongly to resent its crow-stepped gables as the badges of the Albany Dutchman, with whom they were waging a chronic dispute about boundaries and titles. Upon the whole, the architecture of the new Dartmouth does not misbecome the wonderful natural scene so vividly painted by Rufus Choate in his eulogy upon Daniel Webster in 1853, one of the two commencement addresses at Dartmouth that will long remain memorable, the other, of course, being Emerson's still more memorable oration upon "Literary Ethics," delivered at the commencement of 1838:

Still the same outward world is around you, and above you. The sweet and solemn flow of the river, gleaming through interval here and there; margins and samples of the same old woods, but thinned and retiring; the same range of green hills yonder, tolerant of culture to the top, but shaded then by primeval forests, on whose crest the last rays of sunset lingered; the summit of Ascutney; the great northern light that never sets; the same nature, undecayed, unchanging, is here.

WILLIAMS
(1793)

Dartmouth was the last of the Colonial charters. Thenceforward the troubles which led to the Declaration of Independence and the troubles which ensued in making it good diverted the attention of Americans from projects of education until the government of the United States was established in 1789. An accomplished friend has reminded me how sudden and how widespread was the "revival of learning" after that event. St. John's College, at Annapolis, which had maintained an embryonic existence since 1744, when it was projected as Governor Blagden's "folly" and a Scotch architect imported to do its building, received its charter only in the very year of the establishment of the new government. Within the next decade six new colleges were founded upon or just beyond the frontiers of New England. The establishment of the University of Vermont, in 1791, preceded the admission of the State into the Union. Bowdoin, in the far East of what was still the "District"

of Maine, and Williams in the northwest corner of Massachusetts, received their charters in 1793. Indeed, the chartering of Williams was not otherwise related to the change of government than that the establishment of the new government gave men time to attend to it. For it proceeded from the will of its benefactor and name-saint, Col. Ephraim Williams, who was killed at the battle of Lake George, in 1755, and, although the will itself sets forth that it shall be executed only "within five years after an established peace," the date of it sufficiently evinces that the only disturbers of the peace the testator had in view were the "French and Indians" fighting against whom he fell. But it was not until 1785, two years after the "established peace" following upon a war he did not foresee, that steps were taken to execute the will by which he left the proceeds of some of his landholdings to found a free school in the "West Township," which he stipulated should be called after him. It was not for seven years after the will had been construed by the legislature and the school put into operation that it was im-



WILLIAMS COLLEGE—BERKSHIRE DORMITORY (1905).

Williamstown, Mass.

Allen & Collens, Architects.

pressed upon the trustees that there were "several circumstances attending the situation of the free school" which were "peculiarly favorable to a seminary of a more public and important nature"—in point of fact, to a college, the charter of which was accordingly granted the next year. The chief of the "several circumstances" may fairly be presumed to have been the isolation of this corner of Massachusetts from the rest of the state by the ridge of hills that then cut off access to it from the East. Rather more than a century ago, and rather more than half a century after the foundation of Williams, Dr. Holmes still cited as synonymous with the Greek kalends, the time

When the first locomotive's wheel,
Rolls through the Hoosac tunnel's bore.

The ultramontane college seemed by its situation destined to serve a restricted



Williams College—"D. K. E." House.
Williamstown, Mass.

community, Vermont, on the north, having already its own seminary, two years earlier, and New York, in the latitude of Williams, being about to have its own at Schenectady, where Union was chartered two years later. Its early building could not be expected to be anything beyond the satisfaction of its absolute physical needs. In fact it was no more. Professor Huxley's "honest bricklayer" put up his parallelpipeds which were even less interesting than the architectural beginnings of Harvard or Yale in that they lacked the expressiveness which a visible roof confers. That was the period, commemorated by Fenimore Cooper in "The Pioneers," when it was held that the roof "was a part of the building that ought to be concealed." A visibly covered box is at least a more expressive

object than a box without a cover, and "West College" is as devoid of architectural interest as can be any structure intended for human habitation. One remarks with some regret the conformity to the original type which has been practised by the architect of the Berkshire Hall which, with two of the old buildings and one new one, fills out the "Berkshire Quadrangle." The detail of this is in general "Colonial," and the building in general eminently decent, even if it aspires to no higher praise. But the detail of the porches and the want of a roof ally the building rather with the "Greek revival," during the period of which the superstition mentioned and apparently shared by Cooper did undoubtedly prevail, at least in domestic building, and, as a consequence, produced houses of much less architectural interest than the Colonial, which it succeeded and superseded. There is nothing in the original building of Williams on which to found. Alumnae piety is required to find the old Observatory and the other more ancient relics architecturally as well as historically interesting. The president's house is undoubtedly interesting and typical of its period, the period when the Greek revival was beginning to supersede the Colonial, when the emancipated carpenter was emboldened to a pathetic experimentalizing instead of sticking to his Palladian formulæ. The carpenter effaced the roof of this edifice, so far as possible, by masking it with a picketed balustrade. There was, indeed, so little in the early architecture of Williams which compelled or invited conformity that it is less remarkable and culpable here than on some other campuses that each succeeding architect, when the college or its benefactors began to employ architects, should have done what was right in his own eyes without reference to the past or the future, and have distinguished himself and his particular benefactor by his exceptionality. In general, one may say, the present choice of the college architect is between Georgian and collegiate Gothic. At Williams there is nothing of either. There is an example of Romanesque, after the Richardsonian version, in Hopkins Hall, at least in the entrance to it, though the building, in

general, is of no style. There is a reminiscence of the Spanish Mission in the curvilinear gables of the gray monochrome of Morgan Hall. The three

Thompson laboratories are noticeable for the emphasis of the roofs suppressed in the earlier buildings, and, if not exactly their own excuses for being, are



WILLIAMS COLLEGE—THE THOMPSON MEMORIAL CHAPEL (1903).

Williamstown, Mass.

Allen & Collens, Architects.

respectable for their air of fulfilling a useful purpose, and in their decency and straightforwardness there is no lack of comity. There is a startling lack of that quality in Jesup, whose garish gamboge fires the air of the whole campus. Un-

dergraduate ebullience frequently takes the form of painting the college monuments, to the pain and grief, as is assumed by the undergraduate, of his revered preceptors. But a judicious faculty would sympathize and connive at,



WILLIAMS COLLEGE—INTERIOR OF THOMPSON MEMORIAL CHAPEL (1903).

Williamstown, Mass.

Allen & Collens, Architects.

if it did not actively instigate, the tasteful and praiseworthy prank of the "ambitious youth," who should determine to wreak his high spirits upon painting Jesup.

The fraternity houses which are becoming so important features of collegiate architecture, as the fraternities themselves of college life, are as much in evidence in Williams as anywhere. In these, of course, one by no means expects the conformity, the single adherence to some general scheme and common style, which he has a right to require of the buildings of the institution itself. In fact, diversity, variety, are here perfectly in place, and if the aggregate constitutes an architectural museum no harm is done. The earliest of the fraternity buildings at Williams, one supposes, is the half-timbered cottage designed in the early seventies for the Kappa Alpha by a member of that fraternity. The Colonial mansion of the "D. K. E." is as good an expression as another, and one welcomes the non-descript picturesqueness of Delta Psi. The "Sig" lodge promises a substantive interest of architectural history, when one is told that it is "the old Van Rensselaer manor house of Albany," transported to this new setting, unless one happens to know that all the features which give it any architectural character were added from the designs of Richard Upjohn in 1849, in which case, it is true, one still looks at it with a certain interest, though by no means that which the description is calculated to inspire.

Notwithstanding these things, Williams has one building of an exceptional interest, which it owes in about equal degree to the munificence of the donor and the skill of the architects. This is the Thompson Memorial Chapel, an interesting and scholarly and picturesque design in the "decorated" phase of English Gothic. What makes it remarkable and exceptional among our "college fanes" is the liberality with which the design has been carried out. There is no evidence anywhere of any skimping, whether in the substitution of an inferior material for the most desirable, or in stopping the elaboration of workmanship short of the point to which it ought

to be carried to attain the intended result. Plainly, the architects have in this case found the client for whom all architects yearn. As plainly the client has found architects worthy of his munificence. The chapel has struck a keynote which may be expected to impose itself upon future architects and future benefactors. The praise of Williams is well known of one of the most famous of her graduates, the only one who has thus far attained the Presidency of the United States: "A college is a bench with a boy on one side of it and Mark Hopkins on the other." Such an institution, the assumption of Garfield's epigram may be, can dispense with architecture. If we are to take the epigram literally, such an institution can dispense even with a library. But even "Mark Hopkins" is none the worse, and the more ordinary educator is much the better for such assistance to his inculcations as good architecture can furnish. And of such architecture the Thompson chapel is an exemplary beginning.

AMHERST (1825)

Perhaps it were rash to say that if the tunnel had burrowed through Hoosac Mountain before 1825 Amherst Col-

lege would never have existed. But it is certain that a recent president of Williams, Zephaniah Swift Moore, led the majority of his students across the mountain in 1821 to resume their studies under him in the "Collegiate Charitable Institution" which had provided itself with a building, the present "South College" of Amherst, and of which he became president. The special charter of this institution contained a provision allowing Williams at any time to unite with it. The invitation was accepted only by the irregular secession of Moore and his followers, and this was of course deeply resented as treacherous by the faithful remnant which he had left behind at Williamstown. Time has shown that there was ample scope for both institutions, and that both could prosper and increase.

Almost as soon as it had obtained its regular collegiate charter, in 1825, Am-



South College, 1821.

Chapel, 1827.

North College, 1822.

AMHERST COLLEGE.

Amherst, Mass.

herst had provided itself with what may be called a typical set of quarters for a "small college," a central "recitation building," containing also the chapel and the library, flanked by dormitories. These edifices continue to constitute not only the nucleal, but the dominant, feature of the actual institution. All the colleges we are considering are, fortu-

nately, placed among beautiful or impressive natural surroundings—Dartmouth on its terrace above the "sweet and solemn flow" of the Connecticut, Williams among the bolder and more precipitous heights of the Taconic range, almost within the shadow of Greylock, the tallest peak in Massachusetts, and in one of the most alluring sites that



AMHERST COLLEGE—COLLEGE HALL (1830)—REMODELED.

Amherst, Mass.



AMHERST COLLEGE—HITCHCOCK HALL (THE BOLTWOOD HOUSE).

Amherst, Mass.

even Berkshire affords. But Amherst has the distinction which belongs to a college set on a hill, and this hill, the crest of which Amherst promptly preempted, commands a noble prospect of the subject lands, in spite of the crowded grove, the grove of Akademia, which shows that even a college that is set on a hill can at times be hid, a grove which

Amherst has been well advised to prune and thin but very sparingly. She has been well advised, also, in keeping the ridge for her patrimonial buildings and keeping her more "architecturesques" additions at a distance which secures the nucleus from interference, and promotes the homogeneousness of the total impression. Two other buildings she

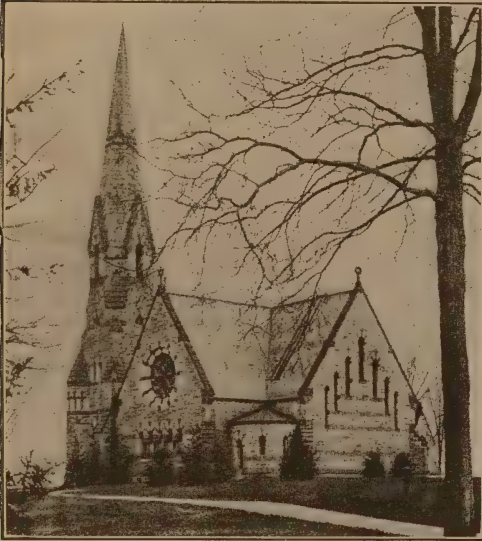


AMHERST COLLEGE—WALKER HALL (1871).

Amherst, Mass.

George Hathorne, Architect.

now possesses which seem to be coeval with the first college buildings. "College Hall," which was built for the village church in 1830, acquired by the college in 1867 as its academic theatre, and has been within the last decade repaired and furnished with a becoming portico by the piety of a class. The other, now known as "Hitchcock Hall," and became the college commons, was built, one perceives, as the residence of a local magnate, and furnished with the correct Grecian portico, which was the appendage of obligation to such a residence throughout New England and the Mid-



Amherst College—The College Church (1871).
Amherst, Mass. W. A. Potter, Architect.

dle States during the thirties and forties. It was, in fact, "the Boltwood mansion," and one infers that the "Squire Boltwood" who built it in 1828 must have been the local judge. The original college buildings may seem to antedate it, since the Greek revival hardly began to bear sway in domestic building so early as 1827. But, in fact, there is another Greek temple over in Northampton authentically dated 1826, with an equally correct reproduction of the Ionic or the Erechtheum, and one suspects the same person as the designer of both. In the Amherst case, he is known to have been one George Cutler, who was graduated

from Amherst in 1826 and at once became a "house builder." At any rate, there is no question that the present edifice "belongs." Equally does the president's house belong, originally a barnlike structure of no architectural pretensions or interest, but amplified and furnished with decorative features quite in keeping with the genius of the place and the institution.

It is to be remarked, however, that the fraternity houses at Amherst are by no means of so much architectural interest as at some other colleges. They have, for the most part, nothing distinctive. The fraternities seem to have taken counsel only of the local carpenter, who is by no means so trustworthy a guide as he was in the days when he was building, for example, the Boltwood mansion.

There are two examples of the Gothic revival. One is Walker Hall, which was built in 1871, when the Gothic revival was at its height, but, being burned down ten years later, was newly roofed and furnished with rather incongruous dormers in the then prevailing Romanesque, ignoring the effective combination of color in the wall below of a field of gray rock with wrought work of brown sandstone, in effect the combination which Richardson afterwards made so familiar. In the same combination, with the addition of a second tint of sandstone in the arches, is the "College Church," which is doubtless the most interesting and admirable of the buildings of Amherst. The variety of treatment which the exterior shows is overruled to unity, and, moreover, shows that it is not capricious, nor introduced for its own sake, but for the sake of a more specific expression of arrangement or construction. The interior has one striking novelty in the treatment of the capitals. These are not capitals in the ordinary sense. There is no "bell," and hardly any expansion of the shaft under the abacus. It is the abacus itself which is exaggerated into the capital. The church is very successful in composition and in detail, a very pretty and picturesque thing, and one of the chief possessions of Amherst.

THE EVOLUTION OF ARCHITECTURAL ORNAMENT

VIII.

Ornament With a Linear Basis

G. A. T. MIDDLETON, A. R. I. B. A.

One would naturally expect to find that whenever the human race was in an elementary state of civilization any attempts at ornamentation would take lineal forms. This has not always been the case, for there are many instances where primitive people have attempted to represent the natural forms around them before they have adopted other systems of ornamentation; at any rate natural forms have been developed into the most common and most beautiful ornaments, as has already to a certain extent been traced. At times primitive rectilinear and curvilinear forms have asserted themselves strongly, and have even been developed into something which is far from primitive. The origin of most of these forms cannot be traced. There seems to be nothing more in them, in many instances, than a desire to enrich a surface by straight and curved scratchings, or to decorate an edge by hacking away a series of notches, just as a boy cuts a stick. However this may be, at all periods of which we have cognisance there has been an occasional tendency to employ decoration of a linear character, and this without the forms of a later period being evolved from those of an earlier. It is as if the same forms have naturally commended themselves to the peoples of all times. The difficulty of classification is, consequently, considerable, for although the distinction between rectilinear and curvilinear forms naturally suggests itself, it is found that they are often used in close conjunction and simultaneously.

Of rectilinear forms the most prominent types are the zigzag, the key (or fret) and the trellis.

How retentive these forms are may very well be illustrated by the zigzag.

Fig. 176 shows one of the columns beside the entrance to the Treasury of Atreus at Mycenae, as it now stands in the British Museum. The whole of the principal ornamentation here is based upon a series of shallow zigzag sinkings on the surface, bordered with bead work and separated by another set of zigzags, on which there is a scroll pattern. This pattern we may leave for the moment, merely noting the general principle of the ornamentation, as found here upon a column of very early Greek date.

Examples of this zigzag ornament were extremely rare in classic times, but they revived again in the comparatively elementary period of the English and Continental Norman, and even a little earlier. An illustration (Fig. 177) is given of a nook shaft in the doorway of Paddlesworth Church, Kent., which belongs to the 11th century, shortly before the Norman Conquest. It is therefore Saxon, and so far as can be traced of Scandinavian origin, yet the system of ornamentation is exactly that of the elementary Greek work at Mycenae; a little more crude perhaps, but the same in its essentials. A far better known example, something like a hundred years later in date, is to be found on the nave columns of Durham Cathedral. Exactly in this position, however, the zigzag ornament is rare, but it became extremely common in Norman times as an arch enrichment. An example is shown in Fig. 178, and others have previously been illustrated in Figs. 81 and 83. This belongs to the middle of the 11th century and is merely typical of a very large amount that is to be found throughout England, and to a lesser extent in Normandy and also in Picardy. It seems as if this may have developed from the

notched stick, though another idea, somewhat more far-fetched, has been promulgated that it represents hemstitch, this being consistent with the theory that almost all Norman enrichments of linear type can be traced to needle work. To an architect, however, these are vain speculations; the great thing is that the enrichment is found to have existed in far distant lands and very different



Fig. 176. Column at Entrance to Treasury of Atræus.

dates, and that it is one which is capable of being used with considerable effect, and of being varied to suit circumstances and applied to architectural work of different types.

When the zigzag next appeared it was again at a time when designers were thrown back to a certain extent upon their own native ingenuity. It is found in the cut brickwork chimneys of the English Tudor period and in the similar

cut brickwork of Belgium of the same date. A somewhat late example is given in Fig. 179, which shows a portion of a stepped gable in what was till lately the Hotel de Grand at Ypres.

It might naturally be thought that the trellis pattern was a development of the zigzag, considering that it is but a coupled zigzag, but it is doubtful if this is the case. It is a form of ornamentation which belongs essentially to the Norman period and has more the appearance of having been derived from needlework than any other enrichment, passing, as the strands often do, over and under one another alternately as if to suggest a coarse canvas. Even when this is not the case the effect is much the same. One of the most pronounced examples known is illustrated in Fig. 180, the trellis pattern being carried over the whole face of one of the transept gables of St. Etienne, Beauvais. It was not a particularly common ornament, but of all those of Scandinavian origin it was the one which survived the longest in Gothic



Fig. 177. Doorway, Paddlesworth Church, Kent.

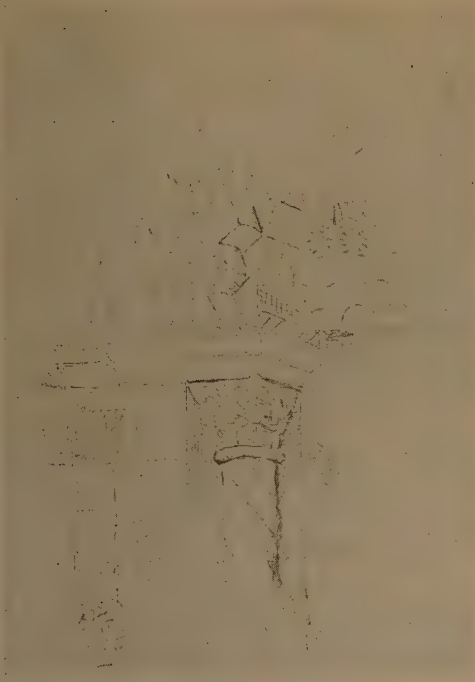


Fig. 178. Church Doorway, Salford Prior, Warwickshire.

times, recurring now and again throughout the whole period, particularly in smaller work, as exemplified in Fig. 181, which shows the upper part of a shaft on



Fig. 179. Stepped Gable, Hotel de Gaud, Thres.

a 15th century tomb in Westminster Abbey. Another example has already been illustrated in Fig. 163. It was even retained throughout the earlier years of the English Renaissance; at any rate it crops up now and again in Elizabethan tomb work.

One would think that ornamentation of this description was not capable of great development, and possibly Indian work, such as is shown in Fig. 182, had an entirely different origin. It is difficult indeed to discover how rectilinear surface ornament passed first to the



Fig. 181. Enriched Shaft on 15th Century Tomb. Westminster Abbey.

Moors of Southern Spain and Northern Africa, and then gradually across to India, where it has survived to the present day. There may possibly have been some connection with what we know as Norman ornament, for the Normans occupied Sicily.

Most Byzantine surface mosaic work is curvilinear or else based upon foliage forms, but there is still a small amount of it which is designed in straight lines—much as is the wall decoration from the tomb of Eduand-Duala at Agra (Fig. 182), obviously well-

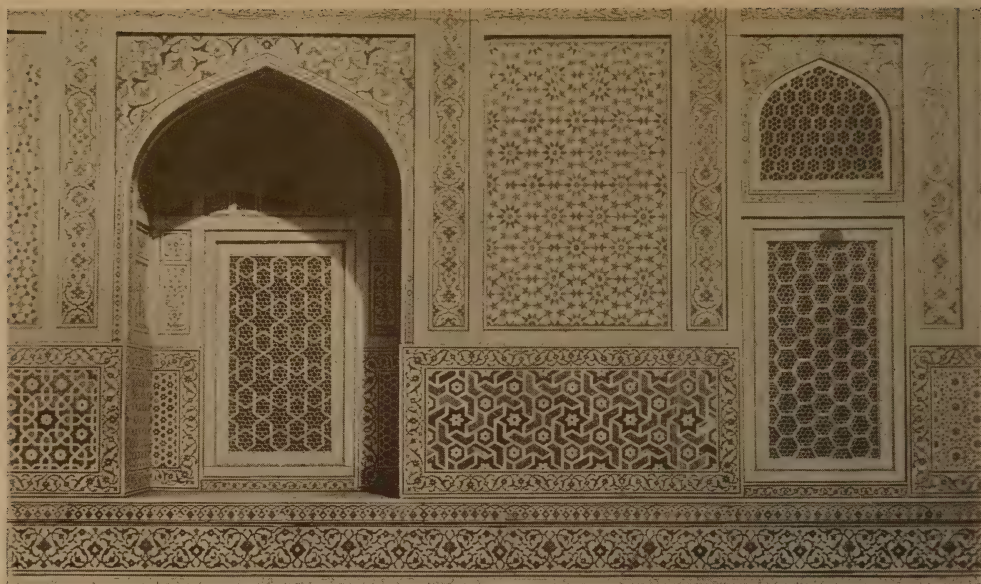


FIG. 182. TOMB OF EDUAND-DUALA AT 'AGRA.

suited to execution in mosaic. That the general suggestion of the whole of this surface is Byzantine goes a long way to support the theory of Byzantine origin of the detail, which has a mazy intricate appearance until it is resolved out into its simple elements, but is then found to be upon a comparatively simple basis.

Another well known rectilinear pattern is the Greek "fret" or "key-pattern" which is cut into the flat surface of the moulding shown in Fig. 183, a mere fragment of which was discovered near the S. E. Anta of the Erechtheion at Athens, and is now in the British Museum. This consists entirely of horizontal and vertical lines, and, simple as it is, it is capable of a certain amount of variation. In this particular example it is worked round a square block, but this is by no means always the case. It was a favorite surface ornament for color and mosaic decoration, particularly during the Classic period, but it seems to have been resuscitated, like some other Classic rectilinear forms, in English Norman work. An example has already been illustrated in Fig. 153, where it occurs as a horizontal surface enrichment in the interior of Barfreton Church, Kent.

The square blocks shown in Fig. 183 are themselves enriched with a star-shaped rectilinear pattern. Exceptional



Fig. 180. Transept Gable of St. Etienne, Beauvais.



Fig. 183. Moulding Found Near Athens.
(British Museum.)

as it is this is of extreme interest, considering the tendency for the revival of classic forms in Norman times. Something of the same sort appears in Fig.

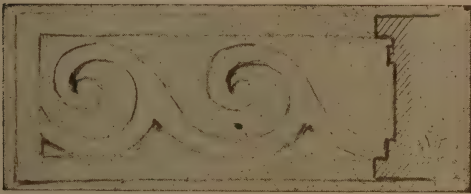


Fig. 184. Continuous Fret Pattern Mantel
Shelf Edge, Langley Park, Kent (1800
A. D.).

178, where in two places a star-shaped sunk enrichment of an elementary type is to be seen, in the spandril over the doorway and again in the abacus above

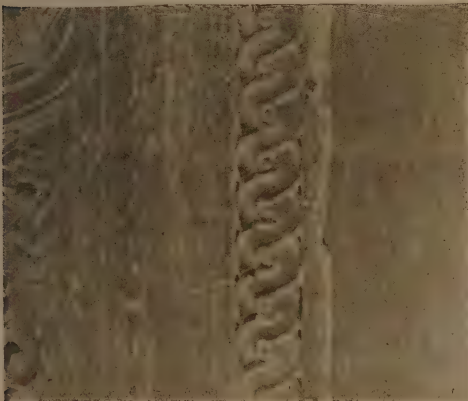


Fig. 185. Guilloche on Door Jamb, Venetian
Palace, Rome.

the capital, which is cut into the form of "nail heads," as they are called, these being closely allied to the star-shaped pattern shown in the Greek work of Fig. 183. More will be said about this in the next chapter.

There is a curved form of the key pattern which is by no means uncommon; the example given in Fig. 184 from the edge of a mantle shelf at Langley Park, Kent, might just as well have been taken from many another piece of Roman or



Fig. 186. A Window of Hotel Lallemande,
Bourges.

Renaissance work. It has apparently nothing whatever to do with the guilloche, an ornament which has been already alluded to in several previous articles.

Now the guilloche is one of the most important Classic enrichments. It is to be found at a very early date indeed; in its incipient form it has been seen in Fig. 5, where it occurs as part of the Assyrian Sacred Tree. This seems to suggest that it had a tendril origin, but pos-

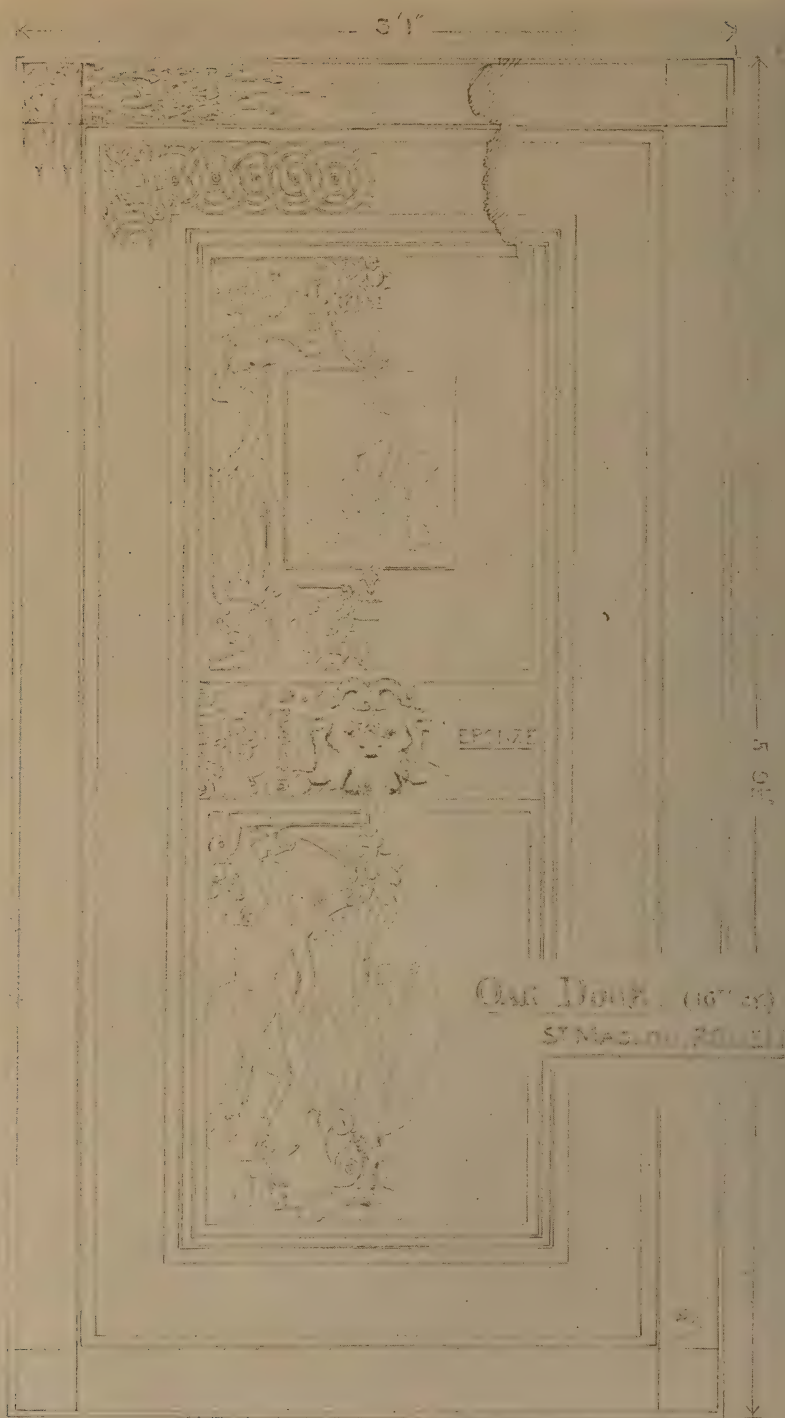


FIG. 187. OAK DOOR, ST. MACLOU, ROUEN.

sibly it is nothing more than a primitive effort to obtain decoration by means of curved lines. How this could happen is shown in Fig. 176, though what occurs there is more perhaps a development of the curvilinear key pattern than a true guilloche. The tendril or scroll is of a continuous form, such as can easily be made, and in fact often is made, with braid upon a lady's dress. The whole suggestion of the guilloche is greatly that of braiding. Owing to the way in which the moulding which is illustrated in Fig. 183 has become destroyed through exposure to the weather, it is easy to recognize that what was a complicated guilloche may have had its origin in the simple twisting of ribbon. As a general rule in the Greek form it is not possible, however, to trace how the various strands would run into one another, and this characteristic would have been more in evidence if the moulding had been less destroyed. Whenever the ornament was revived at a later period there was a more definite arrangement of the plait, as if the subsequent workers thought that there was no doubt of the origin and worked accordingly. A simple but quite typical example is shown in Fig. 185; it is of Renaissance date and shows a little piece of the door jamb of the Venetian Palace, Rome. The plait or guilloche is a single one, and not complicated as in most of the Greek examples. It recurs in this form in every country where Renaissance architecture penetrated; it can be recognized, for instance, in the window jamb of the Hotel Lallemande at Bourges, shown in Fig. 186, where it appears in combination with many other enrichments which have already been spoken about. It will further be noticed that the corona round the shell ornament above the window is enriched with simple rectilinear flutings which radiate from the same centre as the shell. This window, though it occurs in mid-France, has every sign of being of Italian workmanship, not merely in the character of its ornamentation and general outline, but also in the fact that it has been carried out in the black marble which is used so much in some parts of Italy and is rarely, if ever, except here, found in France. Much more typically



Fig. 188. Edward the Confessor's Tomb, Westminster Abbey.

French is the example given in Fig. 187. This is a measured drawing of the door of St. Maclou, Rouen, carved in oak,



Fig. 189. Base of Cable Enriched Shaft in Doorway, Shobden Church, Herefordshire.

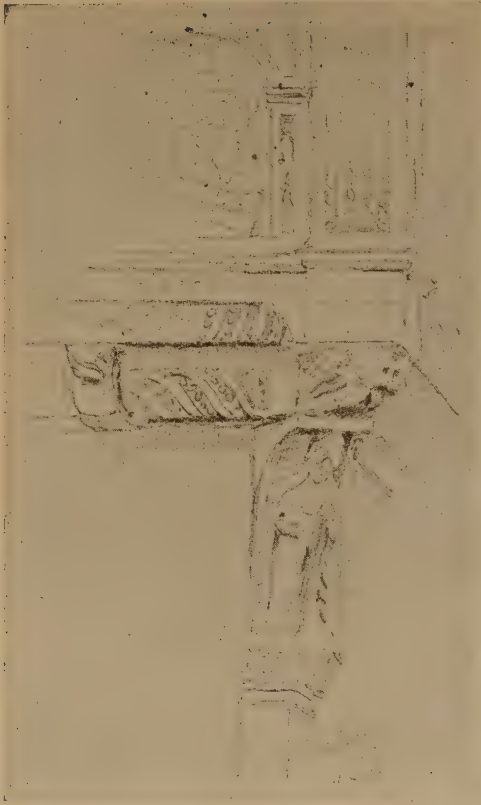


Fig. 190. Corner of Breiteweg and Schuh Strasse, Halberstadt.

by Jean Goujon about the year 1550, of which a photograph has been given in Fig. 66. The guilloche in this case is of a larger type and more complicated; it is worked round a single row of eyes and the plait is quite continuous, as in most Renaissance examples.

How far the Byzantine plait or strap enrichments can be traced to the guilloche will probably never be determined. How similar and yet how different the two are can be seen by comparing the small ornaments of the periods just spoken about with the larger use made of this curvilinear ornament in Edward the Confessor's Tomb, Westminster Abbey which, though erected in England in the 13th century, is a purely Byzantine example, exactly similar in character to a good deal that is to be found in the East. It will be seen that in one of the panels the pattern is entirely made up of a large guilloche, while in other places

guilloche scrolls occur at the corners of a continuous pattern which has in all five circular eyes. It is one of the characteristics of the Byzantine scroll work of this type that the plait always returns upon itself, so that there is no end to be discovered.

It is a disputed point in connection with the archæology of ornament whether the Byzantine scroll was the origin of the Celtic or Scandinavian, as it is exemplified on the column from Shobden Church, Herefordshire, illustrated in Fig. 189; but the present tendency is to believe that this was entirely distinct, coming in with the other Scandinavian enrichments and being based, like them, upon needlework and the intertwining of threads, or else upon



Fig. 191. Pilaster on South Front Hatfield House, Herts.

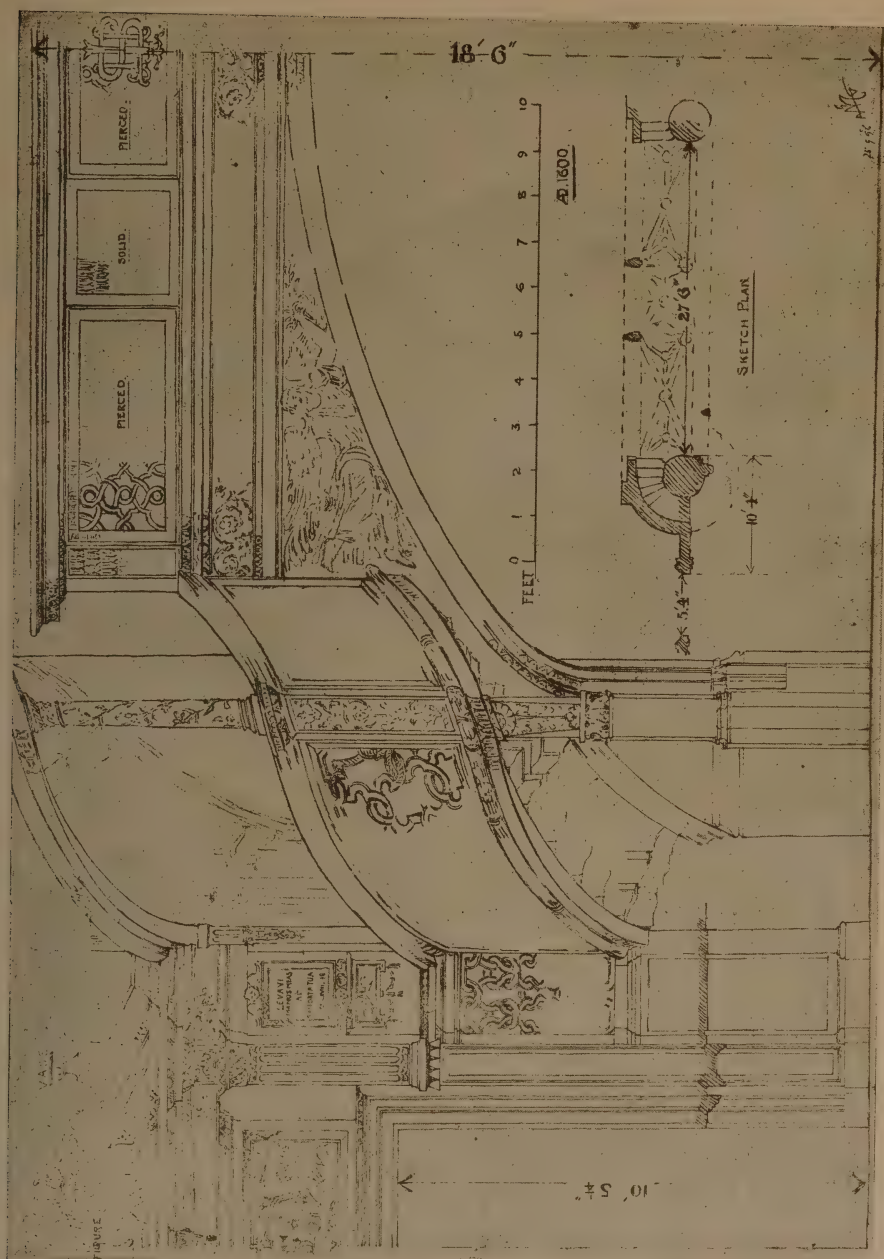


FIG. 192. STAIRCASE OF THE CHURCH OF ST. ETIENNE DU MONT, PARIS.

the twisting of wires, as in some forms of Scandinavian jewelry. In this example the appearance is suggestive of twisted rope more than anything else, but it is an extreme example, most of that of earlier date, of which there is a considerable amount to be found on Saxon crosses, being comparatively flat.

This ornament belongs most probably to the cable type, of which a simple example is illustrated on the same drawing in the upper roll of the base. It is quite common in English Norman work, in the way that is to be seen in the column at Salford Priors, Warwickshire, shown in Fig. 178. But again it is not unknown in Byzantine work; the columns of Edward the Confessor's tomb (Fig. 188) display it in an exaggerated form. It

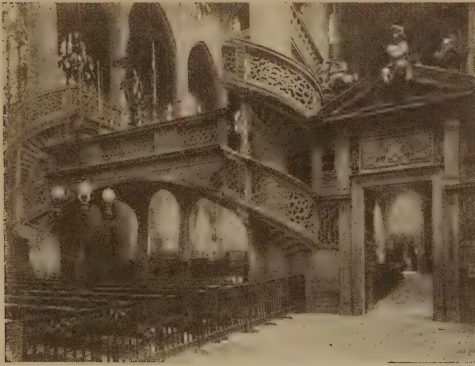


Fig. 193. Rood Screen, St. Etienne du Mont, Paris.

is, when one comes to think of it, rather an anomaly to stand the representation of a twisted cable upright as a column to sustain a load, and the absurdity becomes very apparent indeed when the twist is of the character shown in Fig. 188. Used horizontally, however, the ornament is quite a reasonable one, and it seems to have been generally accepted and to have been employed over a long period in one country or another, not perhaps so much in true Gothic times as to have revived again with the introduction of the Renaissance, particularly in German woodwork, of which there is an example given in Fig. 190 from the overhanging beams of a house at the corner of Breiteweg and Schuh Strasse, Halberstadt.

Reverting to ornament of the guilloche or braid origin, one finds that it was revived in the Renaissance period,



Fig. 194. Portion of Panel from Door. (Victoria and Albert Museum.)

and most prominently in England, where it appears as a twisted ribbon or strap ornament in Elizabethan work. The example given in Fig. 191 is from Hatfield House, the seat of the Marquis of Salisbury. The large window openings within the arches are filled with guilloche stone tracery. This is not very beautiful, as indicated in the very slightest manner in the sketch, but the lower parts of the pilasters are enriched with low relief strap ornament, entirely characteristic of the later Elizabethan period, carved upon the face of the stonework. There is a suggestion about it of fret-work or flat pierced metal which has been nailed on to the surface behind, but as a matter of fact it is always cut out of the solid, the background being recessed to a level surface, and this whether carried out in wood or in stone. It will be noticed in this example, which may be taken as perfectly typical, that the curves are almost always those of the capital letter C, showing a certain poverty of design, and that these curves are connected by straight lines with the occasional use of circles. The date of the south front of Hatfield House is 1611 and at about the same date

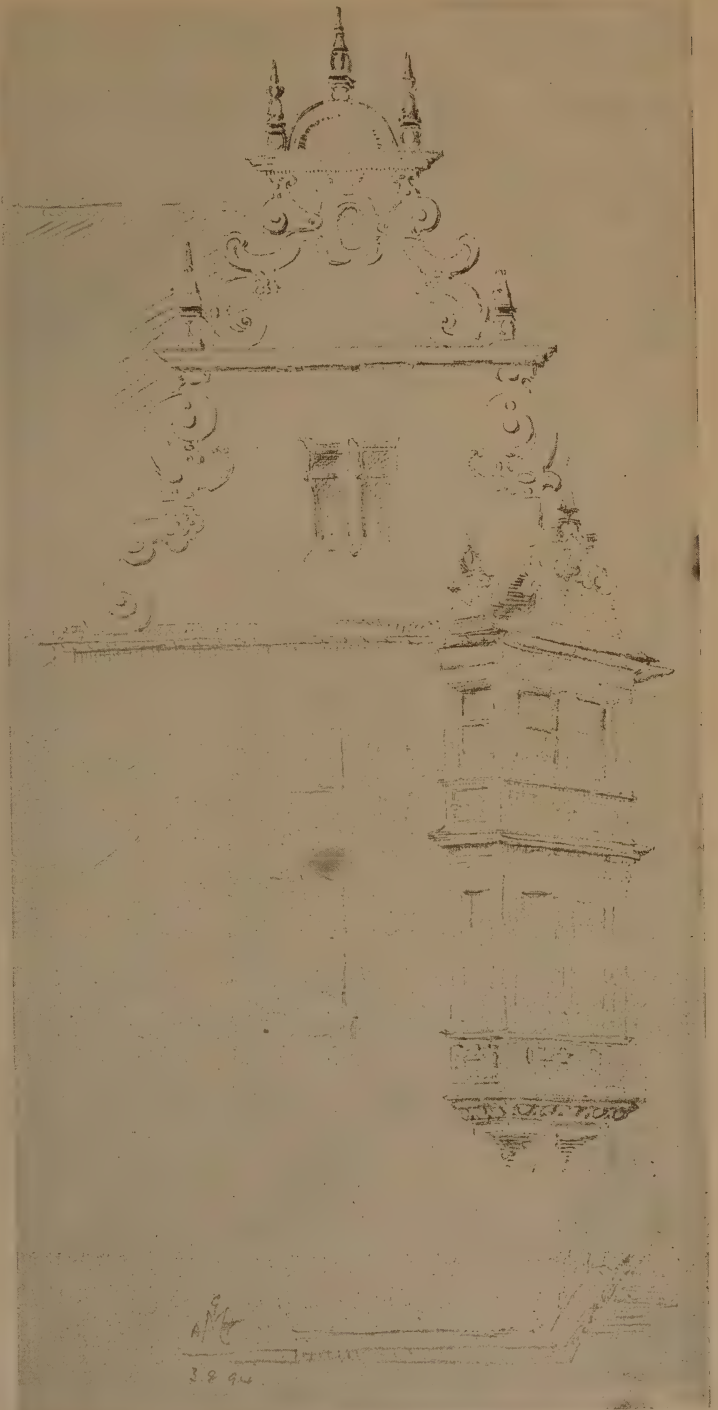


FIG. 195. A STREET CORNER IN MAINZ.

ornament with a similar basis appeared upon the Continent, differing considerably, according to the country in which it was found. Figs. 192 and 193, respectively a measured drawing made on the spot and a photograph of the road screen and staircase of the Church of St. Etienne du Mont, Paris, display a great deal of this enrichment, difficult to distinguish as to the detail in the pho-



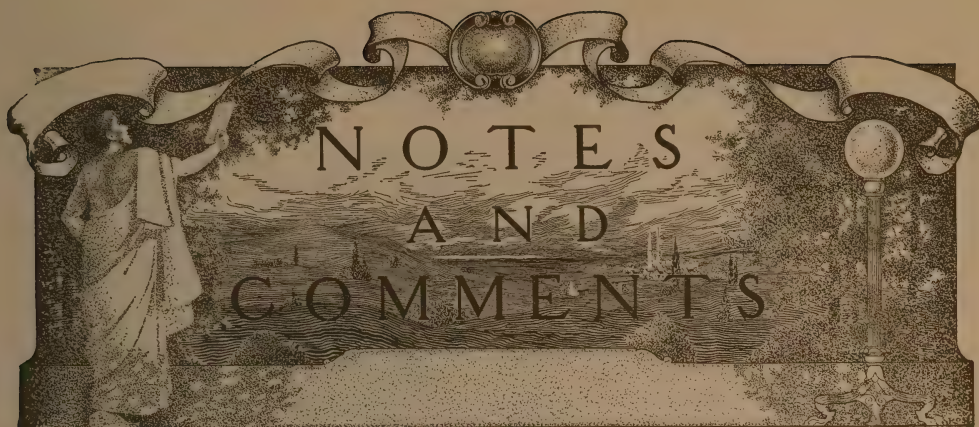
Fig. 196. A Doorway in Hanover.

tograph, though perfectly clear in the drawing, while the photograph gives a better idea of the general effect of it. The ribbon is not necessarily endless, and in fact there seems to have been little rule with regard to it except that of obtaining a pleasing design in curved lines, suggestive of a twisted plait. This class of enrichment more than any other goes to distinguish the Renaissance detail of

western Europe from that of Italy. It seems to have been based upon nothing which existed previously, but to have been naturally devised; it gives the impression, in conjunction with the fact that a similar ribbon ornament appears in the same district in Norman times, that it is indigenous to the peoples of that part of Europe, and that in fact whenever they have been thrown back upon their own resources for ornamentation they have naturally adopted something of this sort. In the course of a century it developed in France into such forms as are shown in Fig. 194, which indicates how foliage was attached to a strap-work basis.

What happened in Germany was quite different; unless, indeed, the English C curve may be taken to have been the basis of the development. The street corner in Mainz, which is illustrated in Fig. 195, is typical of a great deal that is to be found, though unfortunately it has been vanishing somewhat rapidly during the last thirty years. Where the owners have appreciated its value it has been taken care of, and in many instances is colored and gilded, but in other cases it is to be found covered with whitewash and scarcely distinguishable from the rest of the white houses in the streets, and under such circumstances as these it is apt to fall into neglect and eventually to be swept away amid modern improvements. The same sort of strap ornament, no longer in continuous bands but in isolated volutes, is found in much smaller detail also. A somewhat elaborate example, a well-known door way in Hanover, is illustrated in Fig. 196, where the straps are inconsequential; there is, in fact, little design about the ornamentation but the effect is at any rate rich and complicated.

This illustration also shows another form of lineal enrichment about which it would be possible to write a great deal, namely, that obtained by the use of lettering. It occurs here in the frieze over the doorway and indicates excellently how texture can be secured by such simple means.



THE LONDON TOWN PLANNING CONFERENCE

It is difficult to put one's finger on just what constitutes success at a convention. But it is the general testimony of those who attended the Town Planning Conference that was held in London in October, under the auspices of the Royal Institute of British Architects, that it was exceedingly successful. Certainly it had nothing to fear from the tests of attendance, sustained interest, and extraordinarily efficient management. Fifteen hundred delegates were present, representing nearly all the countries of Europe and Australia, Canada and the United States, and doing this for the most part in the person of the foremost town planners of those countries. The program, which was very rich, was precisely carried out. Of itself it makes a considerable pamphlet. The three exhibitions, which were a feature of the conference, were ready at the opening hour, each with its complete printed catalogue, and the eighteen excursions which were offered for the choice of delegates were carried through without apparent hitch. Each meeting, excepting only the opening session at the Guild Hall, commenced exactly at the hour announced, and the fifteen minutes' delay of the one exception was due to guests; no reader or speaker was suffered to exceed the announced time limit; and the discussions, though necessarily briefer than could have been wished, were well handled. No resolutions were adopted, and it is not easy, therefore, to find a tangible measure of the results; but this omission of resolutions was the policy announced in advance. And one very definite, though local, result is to be found in the educational effect of the conference.

This embraced, popularly, three lessons: The importance of town planning, its technical character, and the proper connection of architecture with it. The chairmen of committees united in giving the main credit for the completeness of the conference arrangements to John W. Simpson, F. R. I. B. A., the Secretary-General; but it was clear to the delegates that there must have been a great deal of loyal and efficient service on the part of those very chairmen. It only remains to be said that the Patron was the King; the Honorary President, John Burns; the President, Leonard Stokes, as president of the Institute, and that Sir Aston Webb was chairman of the Executive Committee.

THE PROGRAM.

The conference opened Monday morning, October 10, when President Stokes received the members informally in the "great gallery" of the Institute. At 12.30 that day the principal exhibition was opened, at the Royal Academy, with short addresses; at 3.30, in the historic Guild Hall, the inaugural meeting was opened by the Lord Mayor, in all the dignity that quaint trappings, sword bearer and mace bearer could give; and here John Burns, president of the Local Government Board and author of the English Town Planning Act, delivered an hour's address that proved one of the most interesting of the conference. In the evening there was a reception for the delegates at the Institute. On Tuesday morning the conference settled down to business, and from that time until Saturday, there was one big, general meeting every morning; two simultaneous sectional meetings in the afternoons, together with a choice of excursions to see town planning work in the "garden cities" and elsewhere. In addition to this full program there was a banquet at the Hotel Cecil Wednesday night;

a reception by the American ambassador Thursday afternoon, at his residence; a reception by the Lord Mayor Thursday evening at the Mansion House; and stereopticon talks on town planning at the Institute on the other evenings. It was notable that the two Americans who presented papers were honored by places on the morning programs, when the attendance was so great that after utilizing every inch of available standing room in the great gallery, large overflow meetings were held. Saturday was entirely given up to excursions, one party going as far as Liverpool, to visit Port Sunlight. These excursions, and the innumerable little luncheons and dinners that took place through the week, did much to foster that personal contact which is often the most valuable as well as the pleasantest feature of such a convention.

THE PAPERS.

No adequate summary can here be given of the many papers which were read. They will be published in full in the proceedings; and complete proofs of them (with translations into English of those in foreign languages) were available to the delegates on request each day, as they went in to the meetings. This arrangement greatly facilitated the discussion and enjoyment of the papers.

On Tuesday the general subject of the morning was "Cities of the Past. The papers, which were in part illustrated, dealt with town planning in ancient Greece, in the Roman period, and during the Renaissance of the sixteenth and seventeenth centuries. Of the afternoon papers one was by Professor Geddes, on his familiar theme of "The Civic Survey"; and others dealt with legal aspects of town planning. Wednesday morning's general subject was "The Cities of the Present," and doubtless because of that it was the session which left the deepest impression on the conference. The first paper, by Professor Baldwin Brown of Edinburgh, was a strong plea for the "preservation of ancient features" in town planning. He had little sympathy for the iconoclastic city planner who yearned for a "clean slate" that he might make designs untrammelled by the past. "Cities," the speaker remarked, "are not only made, but grow. . . . Furthermore, the growth is conditioned not only by physical but by human environment, and is closely dependent on history." To wipe out that history's evidence may be to take away more than the town planner can give; and he pointed out how the two old London churches, St. Mary-le-Strand and St. Clement Dane, which town planning schemes had threatened with destruction, had now become, under better advice, central features of a most success-

ful street improvement. The reception of Professor Brown's paper showed that the huge audience was in full sympathy. The morning's second paper was by an American, and as the Record has elsewhere given it in full it need not be here commented upon. Its argument on the folly of standardizing street widths, and plea for permission to narrow strictly secondary thoroughfares, struck so responsive a chord, however, that a week later "The Westminster Gazette," in comment on the thesis of the conference, gave first place to this. In the morning's discussion which followed it, a statement by Thomas Adams, of the Local Government Board, that he would favor an amendment to the English by-law which now imposes a minimum width of forty feet on every street, was received with cheers. The third paper, delivered in French by M. Bonnier, architect in chief of the city of Paris, described the architectural restrictions with which Paris has attempted to preserve the historic charm of certain squares; and the final paper, by H. V. Lanchester, was a consideration of "Cause and Effect in the Modern City." Ideals, he argued, even though they be crude and base, may be more influential in determining a city's development than are material factors, and hence town planning is not to be undertaken only from the economic standpoint. The duty of the architect is to encourage true, high, artistic ideals, his technical training giving him power to discriminate, and in town planning the idealist is needed more than is the theorist. He thought half the building laws were based on traditional ideals, rather than on real necessity. Sir Aston Webb, in closing the discussion of the papers, strongly endorsed Mr. Lanchester's views. Seen things, he pointed out, were temporal; unseen were eternal. Cities that were beautiful would last; those that were ugly would be pulled down. He thought that the architect should take a more prominent place than he had done in town planning. In the papers of the afternoon, a tentative plan was put forward for a girdle road around London, the strip to be purchased to be a quarter mile wide, so as to furnish ample building sites, and sixty miles long; a plea was made for the restriction of advertising, especially in the garden cities; and an account was given of fifty years' town planning progress in Sweden. But the Wednesday afternoon paper, which is of most interest to American architects, was by Professor S. D. Adshead, of the department of civic art at the University of Liverpool. Professor Adshead, who had lately returned from New York, described the modern English city as defective in scale, illogical in adornment, and lacking cohesion in style

when compared with the city of America, Germany or France. National style in architecture, he said, moved in cycles. In its rotation, purity and originality are always followed by pedantry and confusion. Just now England, he thought, was very near the bottom; whereas the United States, was "pretty nearly at the top." He thought the Pennsylvania Railway station, the Metropolitan and University Clubs in New York, the Boston Library and the Bank of Montreal "perhaps as good as anything Italy and Rome could show." London, while the metropolis of the world, hardly deserved in the scale adopted for its architecture to rank with cities of secondary worth. The scale showed a miserably poor appreciation of the relative importance of the city. The new Ritz Hotel and Selfridge's store were promise of a change; but the usual small Carnegie Library included in its facade, such was the ambition of architects, "more features of importance than the British Museum," and the provincial town hall combined in one small structure "all the features of Greenwich Hospital, Whitehall and Hampton Court." On Thursday morning Mr. Burnham of Chicago, occupied the chair. The general subject was "City Development and Extension." Raymond Unwin, the garden city architect, presented the first paper, illustrating it with slides. An incidental reference to American skyscrapers, which he allowed the Flatiron Building to represent was far from complimentary. W. E. Riley, architect of the London County Council, cited London as one of the most costly examples of the lack of foresight in town planning, and called attention to the amount of labor and thought which had been devoted to the subject there, and yet the negative results that had been realized. Other papers were by M. Rey, urging sanitary considerations in the building of cities; by Dr. Stubben, on recent progress in Germany; and by Dr. Eberstadt, on the Greater Berlin Competition. The papers at both afternoon sessions were largely devoted to parks, gardens, and open spaces, and the proposal of radial parks, so frequently illustrated in America, was received with great favor. The general subject for Friday morning was "Cities of the Future," and at this session the second American paper, that by D. H. Burnham, was given. The session opened with a paper by Professor C. H. Reilly. "We have all built," said he, "or most of us have, Queen Anne houses, Georgian houses, Cotswold farmhouses, or stone-slatted Welsh cottages for the modern suburb, and if we have had the courage to admit it to ourselves we have found them not a little ridiculous when finished, furnished by Maple's and inhabited by our stock broker friends." He questioned

whether garden city architecture, though good of its kind, was of the right kind; and he pointed out that the beauty of many an old neighborhood lay in its harmony and appropriateness. The *laissez faire* method of town building had proved in the last half century both its hideousness and its wastefulness, and he looked forward to a time of greater organized control, in architecture as well as in street platting. "To introduce," he said, red bricks and tiles into an essentially grey town like Edinburgh, or into a white town like Paris, is to do an injury to the whole, which the town as a whole should resent." M. Henard, in discussion of the city of the future, proposed the building of streets in double levels or tiers; and Mr. Burnham pointed out the promise of democracy. A plenary democracy such as that of the United States, he claimed, could realize any physical possibility that it thought desirable. He thought there was no more convincing proof of society's advance than the absorbing modern interest in town planning, and it was significant, when contemplating the municipal improvements of the last sixty years, to realize that "to-day we are more dissatisfied with our surroundings than our grandfathers were with theirs." The final paper was by L. Cope Cornford, and pointed out that the layman, and he alone, must confer upon the artist that freedom which could bring into being the ideal city of the future. The two afternoon sessions of Friday were given up to the consideration of concrete schemes. Of these the most important was the planning of Khartoum, which was described at a meeting over which Lord Kitchenor himself presided.

Thus it will be observed that while the papers covered a wide range of subjects, there was a certain logical progression about their arrangement that gave unity to the program and did much to sustain the interest. This was further enhanced by the three admirable exhibitions connected with the conference. That at the Guild Hall was a collection of maps, prints and drawings, the property of the corporation of London, showing the city's historical development. That which occupied the second floor of the Institute was the Institute collection; while at the Royal Academy there was shown the greater part of the remarkable German town planning exhibition shown in Berlin in the spring and later in Dusseldorf, to which were added Professor Geddes' Edinburgh Survey, occupying an entire room, and many English, French and American exhibits. Among the latter were Burnham's Chicago plan, the Washington drawings, and the plans of the Improvement Commission of New York City.

CITIES OF THE PRESENT*

As Representative of a Transition Period in Urban Development

(The Evidence of Standardized Streets)

By CHARLES MULFORD ROBINSON

The city of the present is the town of the past at, generally speaking, an ungainly age. In the olden days, when, as we look back, we see shining upon it "the light of early morning and the naivete of childhood," it was pre-eminently picturesque. The picture still delights the artist spirit in us.

But we know now that in those days the town was neither very wise nor far sighted, nor was it industrially productive. To be sure, it was a sturdy young fighter, against foes of its own kind; often it mischievously made a noise in the world; generally, too, it was light-hearted. It was, in truth, a real child-city, playing well, fighting well and, when tired, sleeping well. Indeed, like a child, it was prettiest and most picturesque when it lay asleep. Here and there, we discover yet one of the number that has not wakened, and we steal up to it on tiptoe to gaze at the little sleeper and sigh for civilization's childhood—for the care-free days of urban short frocks and tousled curls. Then work was an individual matter in the towns, while fighting, playing and sleeping were the occupations of the community. Now few can work for themselves. Labor is become the community interest, and the fighting, playing and sleeping are only individual or neighborhood concerns; and the cities, granted spaciousness, have been systematized and standardized.

So the towns of to-day may be fancied as of long legs and arms, with hair slicked down, and faces grown sad and serious. They have become poor fighters but great workers; their sleep is fitful and restless. They are the embodiment of a wealth producing energy; and they have lost the joy of life. Their frames are not fully developed for the work they try to do. Thus are they pathetic figures—prematurely aged, unnaturally slow—lacking the efficiency that we must hope will come with years and with fuller development. To-day the cities are illustrative of child-labor, straining against physical handicap, rather than rejoicing in their strength for labor. That is not right. We city doctors have no greater duty than to

develop these half-grown child-cities into man-cities, fitting them for the men's work they are so feverishly attempting to do, that they may do it the more easily and at a human and economic cost less frightful.

The city of the present, bearing strongly the impress of the past, is ill-adjusted to new conditions. Let us take as illustration one very simple, though very important, matter that is within the memory of us all. Not in the picturesque mediaeval city only, but in the city of our own remembrance, it was necessary that the workman live near his work. That necessity in passing. It now applies only to the laborer who is most poorly paid—the push cart vendor and the sweat shop worker are examples—and, in less degree, to those whose labor calls them to work at unusual or uncertain hours—as, for example, dock handlers.

Nowadays, architects and lawyers may have their office in the city and their home in the outskirts; merchant and banker and broker may sleep in the country though their labor is in town; in multitudes the more progressive clerks and salesmen and their families occupy the long rows of detached and semi-detached dwellings that make up the outer residence zones of cities; in the early hours of the working day and again at its closing hours, the trams and subways are crowded with lunch-box and dinner-pail bearers—with the great army of the employed, journeying to and from their work—riding, because they live too far away to walk. This is the triumph of the modern city. It has come with the quickening and cheapening of urban mechanical transportation. It is the relief which has been developed as a blessed offset to the increasing pressure of modern industrial and commercial activity. At last it has become possible for the citizen to get away from work. Thousands of men, to be sure, still go to bed over their shops, still sleep within call of the factory whistle; but other thousands, in a throng that grows with astonishing rapidity, considering how radical the domestic upheaval involved, now have daily change of scene and air, entering at nightfall into a

*Note.—Paper read by Mr. Robinson at the London Town Planning Conference.

peace which industry and commerce may not molest.

Obviously, this is a social readjustment of incalculable value. But it has expressed itself very inadequately on the city plan. Though business sections and home sections have become divorced, and consequently have developed entirely different traffic requirements, yet, generally speaking, the street plan has remained unchanged. And even these great divisions have developed various characteristics of their own, so that they, in their turn, may be subdivided into distinct districts, as far as the true requirements of lot-size and street-capacity are concerned. But still we keep streets mostly uniform in width and we standardize the unit of lot. Rapid transit railways have been created, but they must seek the suburbs by thoroughfares that have scarcely changed in character in hundreds of years. Indeed, the centuries have brought only one marked change—and that, which is the wholesale widening of streets in the cities' newer parts, is really of questionable value. Thus the average city's layout may be said to make scarcely any recognition of the tremendous social change which has come with the laborer's wish to live away from his work and his recently acquired ability to do so.

Adequate recognition would involve two groups of changes, and these, when made, or if made, must definitely differentiate the city of the present from the mediaeval town and even from the city of the last century. These changes would be, first, the provision of long, straight, broad radial highways of easy gradient. Such thoroughfares, shortening time and distance to the outer zones, would facilitate the daily ebb and flow of travel and would increase the area available for home building. Second, the changes would involve a rearrangement of minor streets, adjusting them to the needs of the sections which they serve, largely new needs in home sections.

A representative of a republic may regret, as menacing pure democracy, the subdivision of home sections into districts of various character. But the condition is one that must be recognized. We may see it in any city to which we journey. It is evident in Chicago as it is in London. It is the result of the operation of social laws—nay, of laws embracing more than human society. It is the attraction of like for like. Further, it is a delayed working out for cities of that law of evolution described as the specializing or differentiation of function. Whether we like it or not, we cannot in fairness fail to recognize its operation in cities and to perceive that the process will continue and grow

more marked. Already business sections are subdivided into wholesale and retail, and these again subdivided into the "street of the jewelers," the "automobile row," the "leather district," the "financial centre," etc. Already residence sections are subdivided into high class and middle class and working men's districts. And between the business section and the residence section there has grown up a tenement section, having some of the characteristics of both its neighbors. The Germans, students as they are, have recognized these laws to the extent of applying the so-called zone system to their city planning. But even with them the zone's adaptation to function is more of an architectural than an engineering matter. In the city of the present, in any nation, there is to be found a street arrangement which is generally uniform although it is intended to meet totally unlike needs.

How unlike are the needs of various sections must be obvious at a glance. Contrast the traffic requirements of a street in the business district, a street in a laborer's residence district, and one in a region wholly given up to villas in spacious grounds. On cramped Manhattan Island, New York, where ground values are enormous, one may find, I dare say, in the wholesale district, in the congested East Side, on a fashionable avenue and among uptown tenements, streets that are identical not only in width but in area of sidewalk and of road space. Yet, in the first, there may be fifty great trucks and drays to a single pedestrian; in the second, five hundred pedestrians—push cart men and others—to a single vehicle. The streams of people on these sidewalks overflow into the "roadway" and choke it to such extent that one could hardly drive there if he would. But on the avenue the river of traffic is mainly composed of motor cars and carriages, and such a mighty torrent is it that the hunted pedestrian can cross it only as the Children of Israel crossed the Red Sea, a Moses in uniform holding back the waters on either side. And then the uptown tenements. Among them the city has been actually closing some streets to vehicular traffic between certain hours, because in-consequent childhood has appropriated the street as a needed playground!

Great as are the contrasts, the problem has been reduced in this statement to its simplest terms. I have taken no account of the difference between streets that have and have not car tracks, though in other respects they be alike; no account of grades, and length, of direction with respect to the tidal flow of traffic, of terminals, cross streams, and other matters which affect the

usefulness of streets. But even all these conditions would not illustrate all the folly of a standardizing system. There are other streets, scores and hundreds, on which, though they are uniform in size with thoroughfares as crowded as those described, there will be perhaps two vehicles and half a dozen pedestrians in the hour. The pathos of this is the waste involved.

In the built up portion of most cities of the present, the area devoted to streets is from twenty-five to forty per cent. of the total. In mediaeval cities, it was frequently about ten per cent. Recognizing a new requirement, we have raised the proportion; but we have done this in a uniform, unthinking way. We have made the ridiculously impossible attempt to imagine an "average street," and then, having guessed at a width and arrangement that would be theoretically suitable for this, we have sought to save ourselves trouble by enacting legislation to standardize it.

To illustrate concretely, let us take the Borough of the Bronx, New York—a region of delightfully varied topography, and illustrating within its considerable area almost every kind of suburban development. Yet here a general ordinance dealing with the arrangement of streets, requires that all streets sixty feet wide shall have a 30-foot roadway, all streets 80 feet wide a 42-foot roadway, any street 100 feet wide a 60-foot roadway, etc.—without regard for any characteristic of the street, save that of width. For example as to the other aspect of the matter, one may turn to the city of Washington, which we like to think of as so admirably planned. There a law requires that all new streets shall be not less than 90 feet in width.

Consider the economic loss involved in such "mechanical standardizing"—an evil of which the United States has no monopoly. In fact, Mr. Olmsted, summarizing his observations on a city planning trip in Europe some months ago, remarked that such standardizing was to be found "in not a few quarters of European towns, perhaps most noticeably in England." Mr. Raymond Unwin, in his most admirable work on Town-Planning, gives a forcible illustration based on English procedure. He says: "A mansion such as Chatsworth or Blenheim will be adequately served by a simple carriage drive from 13 to 20 feet wide. The population of such a building will be larger than that of a row or group of cottages, and the amount of wheel traffic to and from it many times as great; yet for the cottage road asphalt or concrete paved footpaths, granite kerbs and channel, and granite macadamized surface, the whole

from 40 to 50 feet wide, and costing, with the sewers, etc., from £5 to £8 a lineal yard, are required by the local authority under our existing by-laws."

The economic loss that results is of two kinds, and it is all reflected in the rent. In part this loss is represented by the actual municipal outlay for the paving and maintenance of the unnecessary street space; and in part it is represented by the increase in rent traceable to the amount of building land taken out of the market in order to supply the needless street space. It may be well to quote figures, as generally the connection has not been thought out: In the Richmond (Eng.) housing scheme, "taxes and insurance" are estimated to account for one-fifth of the rent of a six-room cottage. "Housing-Up-to-Date," that valuable compilation by M. W. Thompson, chairman of the National Housing Reform Council of England, states that the cost of roads, sewers, etc., reaches in some cases as high as £9 per room, or £45 per cottage, and that it averages £9 per cottage. This calculation is based on statistics covering thousands of cottage dwellings, and since the word cottage means in this connection houses built in continuous rows—that is, dwellings that occupy with their grounds a minimum street frontage—it reveals the effect on rents for even the cheapest homes. As to the more costly villa type of dwellings, the same authority notes that the English by-law requiring a paved or macadamized road surface of about 40 feet for all except secondary streets, has made the cost of such thoroughfares, in newly developed estates on the outskirts of towns, from £200 to £500 per acre—"or more than the land itself."

If the statement that street widths and arrangement are too often standardized were not supported by common observation, it would seem incredible that any intelligent community would permit—much less demand—so extravagant and illogical a platting. It is as if a city's building ordinance required that every structure, whether or not of a public nature, if containing a certain number of cubic feet should be divided into rooms of a designated capacity—oblivious to the structure's possible use as a warehouse, an office building, or a cathedral; and further that no structure of less than a fairly average size—let us say two stories high and thirty feet wide—should ever be permitted within the corporate limits. If now and then, there being such an ordinance, an intelligent person had the bright idea of adjusting the size and interior arrangement of his proposed building to its intended use, he would have to secure—or with much effort

try to secure—a special act enabling him to depart from custom, just as now the tract owner may have to plead for the privilege of exercising common sense in the proportioning of minor streets!

The arguments with which we attempt to justify our system are interesting. They concern themselves almost exclusively with excessive width, as nowadays the case is rare of a standardized street which proves too narrow.

The commonest argument is that the system makes forehanded provision for the future growth of traffic. Now, this, surely, is as a voice from the little child-city of the past. Observe the process of reasoning: In that town there were narrow streets, for it was necessary to live close within encompassing city walls; then walls came down, the city grew and changed in character, and it was observed that the streets were too restricted for the traffic which modern conditions thrust upon them. We would profit by the lesson and so, with truly childlike perspicacity, we ordain that henceforth there shall be no street with width less than a certain arbitrary minimum. Generally, this minimum is as much too wide, considering traffic needs alone, as the old maximum was too narrow; therefore we require that a certain amount of the space be put in turf. With knowing look, we now call attention to the fact that should the thoroughfare—which possibly climbs a steep hill, or skirts an unnavigable watercourse, or a line of bluffs, or lies three or four miles from the business portion of the city, in a direction whither business cannot grow—ever does become a choked business thoroughfare, no future generation will have to widen it!

But Broadways, Fleet Streets and Cheap-sides are not born full grown, overnight. In ninety-nine cases out of the hundred, it can be foreseen absolutely that given residence thoroughfares will never become business streets—or, if “never” seems too big a word, let us say will not become so within any reasonable period. Is it not absurd to charge the community through the intervening years with the annual cost of a hundred needlessly wide streets because there is a possibility that, perhaps centuries hence, one of them might have a much larger traffic than to-day? And as to the one case of which the future might not be accurately foreseen, the growing traffic, the trend of business and of building, or the undertaking of a public work that is to revolutionize the community, would give the warning in time to prepare for it. If we are going to be so thoughtful in our city building, let us be thoughtful of facts and not of theories. Let us observe,

among other things, that the present tendency to develop districts, homogeneous within themselves but quite distinct from other districts, tends powerfully to the fixture of not only real estate values, but of traffic values. Then a street platting adapted to these districts will further discourage marked changes in their character.

The purpose of a street, be it observed too, is to afford means of communication. To say, therefore, as does a second argument, that the wider street than the traffic needs in a residence district is a good thing because the extra width is nice for something else—as grass and flowers, and air and light—is absurd, if those attributes can be more economically provided by other means. Would an architect justify the expense of putting extra staircases in a house because banister-rails are nice for boys to slide on?

On main thoroughfares, indeed, mere spaciousness of appearance is agreeable in itself—the more so because there it is suitable. But width being suitable on such streets, they would not be narrowed. On minor streets—by which I mean those non-arterial thoroughfares which are neither stately boulevards nor routes of urban railways, and which make up the bulk of any city's residence quarter—an aspect of coziness is, on the other hand, attractive. Aesthetically such streets gain nothing by excessive width. The grass and flowers, and air and light can still be had. Assuming that it is our right to force them on the community, we still could narrow any distinctly secondary street to such proportions only as the traffic really, all things considered, needs. For this would lengthen the abutting lots, and we might then establish a building line, in front of which no structure on a given street, or portion of street, should project. If the community still felt the need of forehandedness, it could secure an easement over those restricted spaces; the desired amenities would become attributes of the home rather than of the street, and better so; while as to provision for shade trees, on a narrow street these are better inside the walk than outside.

We may note the inconsequence of making footpaths almost always double on a street—no matter how little walking there may be; or of making them always co-extensive with the roadway. Both these acts are mere survivals. Among villas with considerable grounds on sites of picturesque and irregular topography, would not the people be better served, and the region made a hundred times more attractive and parklike, if secondary streets were not merely narrower but less frequent, while footpaths were at nearer

intervals? Should we not, by this means, create very simply and practically a *rus in urbe* of a most serviceable kind—even a "Garden City" for the well-to-do and middle class whom, in such great numbers, the city still must hold?

It is the universal modern practice in good road building through country districts, to put a good surface on a comparatively narrow strip rather than a cheap surface on a wide strip. This, it is considered, serves the traffic better and with more genuine economy. May we not learn also from this conclusion? From the standpoint of the traffic to be served, the secondary street in a residence section is much more nearly akin to the rural highway than to the city's business thoroughfares.

But returning to the interests of residents on those streets, the full value of a method of street platting adjusted to real conditions, instead of to imaginary ones, appears forcibly in sections where rents are lowest. That is to say, it is marked in the districts containing the greatest number of people. The street of excessive width is a good thing in the poorer quarters, we are told, because it provides not only light and air but play and recreative space. Less street and more yard area would provide the air and light as well and would give wholesomer play or recreative opportunity. The added yard area might be gained in either of two ways. It might be an addition to each lot of the area saved through narrowing the street; or it might be one or more concentrated park or play areas representing in extent the sum of all the street saving. The gain in the latter arrangement is obvious. As to the former, a child is safer at his home doorstep, inside his father's fence, than in the street. It is to be considered, too, that as, for half the year—even in this latitude—the doorstep of the laborer's house is another room; the dooryard would answer this purpose still better, even offering in its greater spaciousness an opportunity for the entertainment of friends. So would be encouraged that home-sentiment so precious to a city's welfare.

Other problems intrude themselves. In the poorer quarters the deep lot is the source of many housing evils. Should we not fear, then, to lengthen it? The answer is simple. In tenement sections, with their teeming population, the volume of traffic prohibits the narrowing of the street. In a section of "cottages," where the menace of the long lot lies in the temptation it offers to construction on both ends, it is not the depth of lot which we have to fear, but the depth of that part of the lot which is back of the building

line. To that the increase in front space would add nothing.

Do I seem to have traveled far from my theme—to have made a paper out of what was to have been only an illustration? Perhaps if the illustration really illustrates, there is no need of extending the paper. As nothing is settled until it is settled right, so palpable a maladjustment as our present method of street platting can be only a transitional phase. The city of the present proves, in sad reality, to be yet the town of the past, grown sometimes in population and often in area, but not yet fitted to the conditions of modern urban living. There was a time, in old town building, when people lived in the buildings in which they worked, and everything was mixed up together in a compression that gave little chance for the differentiation of function. Then it might have been well enough, in theory, for one street to be like another; and the actual differences between them were possibly traffic handicaps. But that time has gone.

Jane Addams, perhaps our greatest social worker, says in one of her books: "The city grows more complex, more varied in resources and more highly organized, and is, therefore, in greater need of a more diffused and local anatomy." She says this simply and incidentally, to prove another point, quite as if everyone admitted it. But does not this state tersely the great lesson which we city planners have yet to learn, or learning, to put into our practice?

Childhood is very dear and picturesque; but it passes at last in all our human institutions. Of these none is so complex as a city; and for none is absolute efficiency and adaptation to function so important. To plan streets on a system devised to meet the needs of an outgrown age is to impair their efficiency and to cause an economic waste which bears heavily indeed upon us all, and cruelly upon the poor. In so far as it creates streets that transcend in width any traffic requirement that is probable, it robs the citizens of yard and home space.

In the ideal city of the future, the system surely will not persist. Already there are numberless instances of its breaking down. And so fundamental is the platting of streets, that no other merits of the modern city can atone for shortcomings there. To the life of our lost urban childhood, the streets of the little city of long ago were better adapted than are most streets now to our lately attained and strenuous urban manhood. We need to recognize the modernness of the problem, and to approach it with unprejudiced freedom and common sense.

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